Read President Hoover's Speeches on Pages 3 and 4

Economy Is Your Watchword!

Publix Opinion

The Official Voice of Publix

Every Dollar Must Do Its Full Duty!

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'HOOVER'S RECONSTRUCTION VIEWS CONFIRMED IN PUBLIX'—MR. KATZ

EXTRAVAGANCES CHECKED BY STUDY OF LOCALLY BOUGHT PRINTING AND ENGRAVING

While everybody in Publix is anxiously scanning expenditures for operation on a rock-bottom operating-cost foundation, a huge annual expenditure in two directions is discovered as being nearly twice what it should be, announces A. M. Botsford.

Those two items which cause a huge annual waste are located in locally purchased engravings and locally purchased printing. This, of course, has no reference to material coming from the warehouses or anything sent from the Home Office.

See page 5 for Miss Mengel's and Mr. Cicero's tips on how to save money on printing and engraving bills. Every cent saved in your theatre increases your profit!

Sane control that will in every case give the company its true money's worth in this matter is entirely in the hands of local management. Improvement can be effected first, by recognizing the condition, and second, by intelligent pressure application that will stop this circuit-wide loss.

By making use of the highly trained specialized knowledge of executives in the Home Office Printing and Engraving Departments, you can do the trick yourself. You're helping to pay for those home office experts, who are eager to serve you, so you might as well get the benefit of the fund of information they have collected for you.

Home Office executives agree

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Warning!

Demand credentials of all Home Office representatives unless you know them! Do not advance any cash to strangers, whether accredited representatives or not, without authorization from your division or district manager!

Loss of $100 by a mid-west manager, who advanced the sum to "Charles Lemars" makes this imperative. "Lemars" claimed he was from the Home Office, spoke familiarly of executives and company affairs, and carried company envelopes, addressed to him. There is no "Charles Lemars" on the payroll.

Swindles of this sort have occurred several times, the loss each time being borne by the manager. Don't get stuck yourself!

27 THEATRES BEING BUILT FOR PUBLIX

Of twenty-seven theatres now under construction for Publix, six are scheduled to open before Christmas, according to B. B. Buchanan of the Construction Department. Three will open in October, the Arcadia in Enid, Okla., on the 10th; Oriental in Mattapan,

(*Continued on Page Two*)

UP AND UP

Business is on the upswing and wages are holding firm, according to a nation-wide survey presented to the National Association of Manufacturers at its thirty-fifth annual meeting at the Hotel Roosevelt recently. The survey embraced reports from 800 members of the association and had been brought up to September 30.

Rubin to Study European Methods

Harry Rubin, Home Office Supervisor of Projection, said last week for Europe to study methods abroad which might be of service in Publix Theatres. While abroad, in response to many requests, he will also place at the disposal of foreign projectionists any of the knowledge and information which has been successfully developed by Publix.

"During Mr. Katz' recent tour

(*Continued on Page Six*)

2nd QUARTER PRIZE RESULTS READY; AWAIT EXECUTIVE O. K.

Final results in the Second Quarter Prize Contest, with a complete listing of all winners, now await the final scrutiny of Messrs. Katz, Dembow, Chatkin, Saal and Botsford.

Publix Opinion hopes to publish these results shortly.

Working under terrific pressure, the Publix Theatre Management Analysis Department and division executives found themselves involved in the greatest complications in their effort to be absolutely fair to everyone. Transfers of men and districts, promotions, opening of new houses and the closing of some old ones, all combined to make the task one of unbelievable difficulty, in the face of immovable determination to be accurate and fair. Under the supervision of Joseph A. Walsh, executive assistant to Mr. Chatkin, the work has just been carried to a successful conclusion.

Buried in the welter of figures and complicated circumstances, are dramatic stories of individual and group industry, intelligence, and perserverance. There is no doubt that every outstanding effort shown by these results have received the careful consideration of division directors and managers, and are now to receive the attention of Messrs. Katz, Dembow, Chatkin, Saal and Botsford.

Byrd Film Is Repeatable Classic

The imperishable quality of "With Byrd" is indicated by the excellent response which it is calling forth on second runs throughout the territory of Jules J. Rubens.

Tying in every time with the local elementary or high school principal, picture is only booked at request of principal as an added extra attraction. Picture builds steadily from opening, last day's draw being invariably heavier than at opening. In most cases, teachers urge pupils to attend, and in some instances, time was allowed from class routine to attend special showings.

Picture is only living up to what Variety said of it, "A picture that will stand return engagements forever."

HOPE FOR OPTIMISM SEEN IN RETURN TO NORMAL

Citing the vivid and encouraging contents of recent public speeches by President Hoover as an accurate portrayal of underlying circumstances, Mr. Sam Katz today told members of his Publix executive cabinet that there is every reason for optimism and confidence in the present and future of Publix, and none for pessimism.

"In the addresses made by President Hoover before the American Bankers' Association and the American Federation of Labor, he presented the reasons and facts of world and national economics as they exist today. From the facts he offered, the conclusion is that is every reason for optimism. Especially is this true in Publix.

"What has happened is that from a tempo of over-expansion and over production, the world is assuming the steady, progressive pace of normalcy. Just as the United States has been the first among nations to recognize this and adapt itself, so has Publix been first to divest itself of superficialities, in order to fully sustain all necessities for easy, normal progress.

"To a very large degree, Publix accomplished all that was necessary a few months ago. Nevertheless, almost daily, in every theatre and in every department, additional opportuntity occurs to improve healthful organizational conditions, and of course corrective steps will continue to be taken.

"Definitely, I want to say to everybody that this situation as to operating costs is not to be taken as reason for pessimism anywhere in Publix. In reality, it should create optimism. Publix needs now, and will need in greater number in the future, all the capable, intelligent, effective, energetic and loyal manpower and brainpower that we can develop. Even under emergencies of hasty expansion, waste and useless impediments had no reason for being. There is no justification for them under normalcy.

"We, the officers of Paramount Publix, are optimistic,

(*Continued on Page Two*)

SAAL PROMISES DEC. BOOKINGS BY OCT. 20th

Following confirmation by Mr. Dembow, and with the approval of Messrs. Katz, Chatkin and Botsford, announcement is made by William A. Saal, head of Film Booking and Buying, that the booking of features and shorts for every theatre for the month of December will be set up and approved by film exchanges by October 20th.

Simultaneously, each manager will receive a list of his bookings for that month. All objections and requests for changes will have to be made between October 20th and 25th.

After that date bookings will be non-transferable and requests for changes will not even be considered.

Reason for this action is desirability of working out advertising campaigns for specific attractions and shows far in advance of playdate so that complete and thorough merchandising can be undertaken during this period. The ironclad advance bookings, which will be strictly adhered to, will eliminate the danger of a change in booking after ads have been drawn up, material bought from the exchanges, and exploitation prepared.

Vigorous selling of good picture product, rather than any general exploitation methods is being looked upon by executives as the best way for combating the pre-holiday slump.

B & K ACCOUNTS UNIT TO BE IN N.Y.

Discontinuance of the Chicago accounting office and transfer of accounting activties for theatres in Chicago and Detroit to the home office, effective about November 1st, has been announced by Comptroller F. L. Metzler.

Elmer C. Upton, heretofore head of the Chicago division of the accounting department, comes to New York to join the executive staff of the home office accounting head.

MRS. ZUKOR'S MOTHER DIES

The deepest sympathy of the entire Paramount Publix organization goes out to the family of Mr. and Mrs. Adolph Zukor in their recent bereavement at the death of Mrs. Esther Kaufman, mother of Mrs. Zukor.

Mrs. Kaufman passed away in New York last Saturday. She was in her 77th year. Funeral services were held in Chicago.

HALLOWE'EN NEAR! ACT IMMEDIATELY!

INSTITUTE SAFE AND SANE CAMPAIGN AND PUBLICITY

It's time to get your Safe and Sane Hallowe'en Campaign under way NOW! Hallowe'en is only three weeks away—Friday, October 31st. Indexed bound volumes of Publix Opinion will help you cash in!

First step in insuring a Safe and Sane Hallowe'en for your community—something in which you'll have the backing of every official, every organization, every teacher and every parent—is to approach your school superintendent, as outlined in Publix Opinion of October 4th, 1929, on page 2.

Tell him just what you'll do to keep the kids in hand this year. If you weren't one of the 200 or more Publix showmen who took this tip from Publix Opinion last year and earned the everlasting gratitude of folks in your town, tell him about the success of the plan elsewhere. It has been done in Chicago for the past six years; over 200 Publix situations benefited from the idea last year.

Act Now!

Interview him immediately, and sew the stunt up for Publix. Don't let your opposition horn in on it. Get it done NOW or they'll beat you to it. Too many people saw the story of Publix' Hallowe'en campaign last year, which the Associated Press, United Press, International News Service and other news agencies broadcast to 3500 papers, telling of the letters which poured in to Messrs. Zukor and Katz thanking them for Publix' part in getting kids to refrain from Hallowe'en mischief. The idea wont be exclusive with Publix now. It will be done by other theatres in non-Publix situations this year, and it will be done by your opposition in your town if you don't take the first step.

Description of the mischief of which kids are capable on Hallowe'en isn't necessary when you're talking to your school superintendent. He was a kid himself, and since he's reached his present eminence he has probably enticed enough cows out of his office on frosty November firsts to realize that chickens come home to roost on Hallowe'en but don't get much sleep if the hen-coop gets pushed over during the night. He'll be more than anxious to share as much as possible of the credit you'll get for your Safe and Sane idea.

Special Shows

Tell him you'll stage two performances on Saturday morning to accommodate all children who'll sign a pledge to abstain from mischief on Friday night. Include public, private and parochial school kids. They'll be admitted on special tickets signed by teachers when the pledges are turned in. Let the school board assume the expense of printing the pledges and tickets.

Publicity on the stunt should start at once. Ring up the curtain with an announcement by the superintendent that the town is going to have a Safe and Sane Hallowe'en, made possible by local Publix Theatres and stars of Paramount pictures coming to your town in the next few weeks. Write the story yourself to make sure you get the necessary credit. Tell about the pictures in which the stars will appear during the coming weeks. Tie-up a newspaper, if necessary, to insure an unceasing flow of publicity. It shouldn't be necessary if you're alive to your opportunities, for this is something no paper can afford to ignore.

Get Speakers

Get officials of the P. T. A. the fire chief, the police chief and other prominent citizens to address the kids. They'll love it because they have few chances to get a break in the papers. See that they get that break. Have them impress on the kids the fact that Hallowe'en mischief means an actual dollars-and-cents loss to the community, repairing damage done—kids aren't inherently bad, and they wouldn't pull some of the stuff they do on Hallowe'en if they realized the gravity of the damage they do. Keep a running fire of publicity in the papers on these talks.

Arrange for a daily wire from the Paramount stars you're plugging, addressed to the kids of your town, with the star telling the kids that he or she is stopping work on his or her coming Paramount picture to congratulate them on the way they're backing the Safe and Sane Hallowe'en campaign which he or she has the privilege of sponsoring in conjunction with local Publix Theatres. This gives you specific publicity on specific attractions and playdates. If you fail to get this, there is little use in promoting this campaign at all. Don't let the campaign get bigger than the fact that the stars of your October 31 attraction are sponsoring it. More publicity on these.

Fact that Hallowe'en is on Friday is a break for you; the special performances the following morning will replace your usual Saturday morning kids matinee. The promise of that show the next morning will keep the kids in line like nothing else could—but don't let a hint of that get into your publicity.

Read the story on page 2 of Publix Opinion for October 4th, 1929, and the reproduction on page 3, issue of November 22nd, 1929, NOW, and refresh your memory on other details of the stunt. Work fast; time is short.

Other Phases

Don't neglect other phases of Hallowe'en exploitation. Your lobby and front should carry out the Hallowe'en atmosphere for the entire week. Orange and black color scheme gives you a chance to make a splash. Carry the atmosphere from the box-office, specially treated, right on inside the house.

Hallowe'en night gives you an opportunity for comical contests on your stage—if you're in a midnight town a midnight show will benefit from the patronage of every Hallowe'en party. There's a reproduction of a lobby stunt used at the Uptown in Boston last Hallowe'en on page 10 of Publix Opinion for December 6th, 1929—an apple-bobbing contest which can easily be adapted for use on the stage. Other mirth provoking stunts can be gleaned from the book of party suggestions which should be part of your theatre library.

A Hallowe'en parade is a natural. Promote prizes for best costumes. Coupled with an evening performance Friday night or with your special midnight show, it will make your theatre the centre of Hallowe'en festivity.

Publicity Ideas

Other publicity ideas will suggest themselves if you will consult indexed bound volumes of Publix Opinion. Newspaper limerick contests may be utilized. On page 5 of Publix Opinion for January 19th, 1929, is a reproduction of a successful newspaper publicity layout, posing unit girls with atmospheric Hallowe'en backgrounds. Remember the success of E. S. C. Coppock of the Eastman, Rochester, in planting a photo on the end of Daylight Saving—if you don't play units, your attractive cashiers will furnish femininity for photographs.

Bright Future For Publix

New Quarters

The following exchange offices will move into new headquarters this week:

St. Louis—3201-03 Olive Street.

Portland, Oregon—201 N. 19th Street.

27 THEATRES BEING BUILT FOR PUBLIX

(Continued from Page One)

Mass., on the 24th, and Paramount in Stapleton, Staten Island, on the 31st. Mattapan and Stapleton, opening dates are tentative.

Openings of Paramount Theatres in Nashville, Tenn., and Lynchburg, Va., are tentatively set for November 15th, and of the Paramount Theatre in Helena, Arkansas, for December 24th.

Of theatres under construction for the Foreign Department, the Paramount in Halifax, Nova Scotia, will open on October 31st. Contracts have been let for the Paramount Theatre in Newcastle, England, and work on plans for Paramount Theatres in Leeds and Liverpool is progressing.

Two new Paramount Theatres, one on each side of the Atlantic, opened last week. These are in Ft. Wayne, Indiana, and in Manchester, England. Messrs. Eugene J. Zukor and Morris Greenberg of the Construction and Maintenance Departments, who are now in Europe, attended the Manchester opening.

Policy in naming new theatres henceforth will be to use the name Paramount exclusively, unless a Paramount Theatre is already in operation in the situation.

Work is progressing satisfactorily on theatres in Burlington, Vermont; Hamilton, Ohio; Middletown, Ohio; Peebles Corners, Cincinnati, Ohio; Ashland, Ky.; Bristol, Tenn.; at Western and Devon Avenues in Chicago, and in North Platte, Nebraska.

Contracts have been let on theatres in Lawrence, Mass., and Aurora, Ill., while finished plans have been accepted from the architects for theatres in Oakland, Cal.; Fostoria, Ohio; Newburgh, N. Y., and Glens Falls, N. Y. Bids are being received on a theatre in Steubenville, Ohio.

Architects are still working on plans for theatres in Roanoke, Va.; at 63rd and Wallace Avenues in Chicago; Elyria and Mansfield, Ohio; Wilkes Barre, Pa., and Newport News, Virginia.

Hoover's View Applicable To Company

(Continued from Page One)

not pessimistic, about the present and future of this company and the personnel it contains.

"We believe in Paramount Publix more than ever. We know our record. We know our financial standing. It is greater than it has ever been in the past. The readaption of operating costs that is occurring is required in the interest of good business practice, and for the security of every employee in the company.

"At this time we are passing through a temporary period of changing values and confusion. The very firm foundation upon which the United States rests, with its free, educated people, its natural resources and national resourcefulness, is a permanent, unchanging factor for optimism.

"Long ago, Paramount Publix insured its future, and the future of its personnel, by adoption and strict maintenance of sane, conservative business policies, in order to provide a bulwark against dangers of possible world economic disturbance in the future. Our company and those in it who are usefully engaged may well feel reassured as to safety from any dangers which present or future conditions might threaten.

"This, of course, means strict continuation, and, if possible, more strict surveillance, of effectives and effectiveness.

"There exists a tendency to spend money for things that we can either do without, or can create within ourselves. I expect this tendency to be promptly and vigorously curbed.

"Expansion has encouraged some neglect in obtaining the fullest value from every dollar and every effort we expend. This, too, must be stopped so that guarantee of company and personnel security may be had to the highest possible degree. Every dollar and every effort we expend must do its full, effective duty.

"The size of our organization, and the magnitude of its operations, might delude some into believing that it is not necessary to extract every dollar of revenue deserved by our theatres, attractions, policies and investment in manpower and property. If anyone believes that, the notion must be instantly and emphatically reversed.

"Present and future conditions demand, in the best interest of all concerned, the fullest measure of effectiveness from every effort and every dollar. Nothing less than the utmost will suffice!

"It is my duty, and it is the duty of everyone on the roster of this company, to maintain the alert, determined vigilance that is needed. Failure to do so, no matter what the reason, is disloyalty to fellow employees as well as to employers.

"Modern business is no longer a matter of disassociated, selfish interests of capital and labor. Mutual consideration exists that cannot be evaded or avoided by anyone within its ranks, whether of high or low degree. Safety to all demands encouragement, rather than discouragement, of that consideration. Utmost fulfilment of that obligation, and prevention of waste, will provide the necessary guarantee.

"The importance of exercising utmost thought and effort to safeguard expenditures, and similarly to increase income, cannot be overestimated at any time. At this moment, anything less than vigorous, determined vigilance and effort is dangerous. This fact is the only outstanding or alarming symbol of the economic conditions of the present and future that confront Publix and the nation. We can and will conduct ourseves accordingly, and Paramount Publix will emerge, as always, stronger and greater, and its personnel will find more enduring and well-founded happiness in its daily tasks.

"In amplication of what I say here I want everyone to carefully read and consider the messages delivered by President Hoover to the American Bankers' Association and to the American Federation of Labor. To this end, Publix Opinion is reprinting, in this issue, both of these speeches. I want what I say here, and what is contained in President Hoover's speeches, to be read aloud to group meetings of Publix personnel everywhere."

FOR PERIODIC CHECK-UP

A sure means of avoiding unnecessary law suits, resulting from accidents in and around the theatre, is the careful, periodic checking-up of the following:

1. Exits
2. Illumination
3. Seats
4. Carpets
5. Aisles
6. Stairways (hand rails)
7. Fixed and portable ladders
8. Fire escapes
9. Sidewalk, lifts, coal holes
10. Roof
11. Vents (backstage)
12. Asbestos curtain
13. Dressing rooms
14. Basement
15. Elevators
16. Ventilation systems
17. Fire doors
18. Fire alarm boxes (location)

Parks Supply Flowers For Anniversary

Uptown Theatre, Chicago, was converted into a veritable garden during its anniversary week, through a tie-up effected by the Publix-B. & K. publicity department with the Lincoln Park Commissioners. Tie-up was the first ever made with a park board.

Four truck loads of flowers were sent to the theatre, together with a large map showing contemplated park improvements, of interest to every citizen in the theatre's vicinity. Enough flowers were supplied to decorate not only the lobby, but the inner foyer and the entire mezzanine. Theatre men and patrons termed it the best-decorated theatre within recall.

Birthday cake, obtained at no cost through a Ward Baking Co. tie-up, arrested attention of all patrons, standing more than six feet high with a base four feet in diameter. Baking company also supplied two girl attendants, giving away over 20,000 pieces of cake to patrons during the week.

Following the Uptown anniversary, a similar tie-up was made with the West Park Board of Commissioners, netting three truck loads of flowers for the Paradise Theatre anniversary. Ward Baking Company tie-up was repeated.

OLYMPIA OPENS

Olympia Theatre, Lynn, Mass., reopened on September 18th. J. D. Redmond is manager.

HOOVER STRIKES NOTE OF CONFIDENCE

SPEECHES TO BANKERS AND A. F. L. EXPRESS OPTIMISM

The following is the text of the address delivered by President Hoover to the American Banker's Association. It contains a wholesome and optimistic outlook that should prove of interest to everyone in Publix. It is published by special request of Mr. Katz, and it is his wish that everyone in the organization read it!

Members of the American Bankers Association and Guests:

I am glad to meet with this assembly of representative bankers from every State and almost every county of our country. During the past year you have carried the credit system of the nation safely through a most difficult crisis. In this success you have demonstrated not alone the soundness of the credit system but also the capacity of our bankers in emergency.

We have had a severe shock and there has been disorganization in our economic system which has temporarily checked the march of prosperity.

But the fundamental assets of the nation, the education, intelligence, virility, and the spiritual strength of our 120,000,000 people, have been unimpaired. The resources of our country in lands and mines are undiminished.

Scientific discovery and invention have made further progress. The gigantic equipment and unparalleled organization for production and distribution are in many parts even stronger than two years ago.

Though our production and consumption has been slowed down to 85 or 90 per cent of normal, yet by the very fact of the steady functioning of the major portion of our system do we have the assurance of our ability and the economic strength to overcome the decline.

The problem today is to complete the restoration of order in our ranks and to intensify our efforts to prevent such interruptions for the future.

Not for Academic Economics

And it is not a problem in academic economics. It is a great human problem. The margin of shrinkage brings loss of savings, unemployment, privation, hardship and fear, which are no part of our ideals for the American economic system.

This depression is world-wide. Its causes and its effects lie only partly in the United States. Our country engaged in overspeculation in securities which crashed a year ago with great losses. A perhaps even larger immediate cause of our depression has been the effect upon us from the collapse in prices following overproduction of important raw materials, mostly in foreign countries. Particularly had the planting of rubber, coffee, wheat, sugar and, to a lesser extent, cotton, expanded beyond world consumption even in normal times. The production of certain metals, such as silver, copper and zinc, had likewise been overexpanded.

These major overexpansions have taken place largely outside of the United States. Their collapse has reduced the buying power of many countries.

The prosperity of Brazil and Colombia has been temporarily affected from the situation in coffee; Chile, Peru, Mexico and Australia from the fall in silver, zinc and copper. The buying power of India and China, dependent upon the price of silver, has been affected. Australia, Canada and the Argentine have been affected by the situation in wheat; Cuba and Java have been depressed by the condition of the sugar industry; East India generally has suffered from the fall in rubber.

Slowed-Down Demand

These and other causes have produced in some of the countries affected some political unrest. These economic disturbances have echoed in slowed-down demand for manufactured goods from Europe and ourselves, with inevitable contribution to unemployment. But the readjustments in prices, which were also inevitable, are far along their course. Most of these commodities are below the level at which sufficient production can be maintained for the world's normal needs, and therefore sooner or later must recover.

Because the present depression is world-wide and because its causes were world-wide, does not require that we should wait upon the recovery of the rest of the world. We can make a very large degree of recovery independently of what may happen elsewhere.

I should like to remind you that we did precisely that thing in 1922. We were then experiencing the results of the collapse of war inflation in all commodities and in every direction. We had less organized cooperation between the business community and the government to help mitigate that situation. The rest of the world was in chaos from the war far more menacing both to ecomonic and political stability than anything confronting us today.

Our difficulties at that time were far more severe than they are at present. The commercial banks particularly were sufferers from a large volume of frozen credits and enjoyed nothing to compare with the comfortable liquidity that prevails today. We then had overexpansion and large stocks in most commodities; today with one or two exceptions we are free from this deterrent.

But we led the world in recovery. It was our independent recuperation from that depression, and the economic strength which we so liberally and largely furnished to other countries, that was the very basis for reconstruction of a war-demoralied world.

Our Self-Contained Strength

We are able in consiserable degree to free ourselves of world influences and make a large measure of independent recovery because we are so remarkably self-contained.

Because of this, while our economic system is subject to the shock of world influences, we should be able, in large measure, to readjust ourselves. Our national production is over one-third of the total of the whole commercial world. We consume an average of about 90 percent of our own production of commodities. If, for example, we assume a restored normal home consumption and hold even our present reduced basis of exports, we should be upon a 97 per cent of normal business basis. Even this illustration does not represent all of our self-contained strength.

We shall need mainly to depend upon our own strong arm for recovery, as other nations are in greater difficulty than we. We shall need again to undertake to assist and cooperate with them. Our imports of commodities in the main depend upon our domestic prosperity. Any forward movement in our recovery creates a demand for foreign raw material and goods and thus instantly reacts to assist other countries the world over.

I wish to take your time to discuss some of the pivotal relationships of the bankers, not only to the immediate problem of recovery, but to the wider problem of long-view business stability. Any discussion of the one involves the other.

Complete Confidence

Before I enter upon that subject however, I wish to say that no one can occupy the high office of President and conceivably be other than completely confident of the future of the United States. Perhaps as to no other place does the cheerful courage and power of a confident people reflect as to his office.

There are a few folks in business and several folks in the political world who resent the notion that things will ever get better and who wish to enjoy our temporary misery. To recount to these persons the progress to cooperation between the people and the government in amelioration of this situation, or to mention that we are suffering far less than other countries, or that savings are piling up in the banks, or that our people are paying off instalment purchases, that abundant capital is now pressing for new ventures and emploment, only inspires the unkind retort that we should fix our fate solely upon the unhappy features of the decline.

Faith in Enterprise

And, above all, to chide the pessimism of persons who have assumed the end of those mighty forces which for 150 years have driven this land further and further toward that great human goal—the abolition of intellectual and economic poverty — is, perhaps, not a sympathetic approach. Nevertheless, I always have been, and I remain, an unquenchable believer in the resistless, dynamic power of American enterprise.

This is no time—an audience of American leaders is no place—to talk of any surrender. We have known a thousand temporary setbacks, but the spirit of this people will never brook defeat.

Our present situation is not a now experience. These interruptions to the orderly march of progress have been recurrent for a century. And apart from recovery from the present depression, the most urgent undertaking in our economic life is to devise further methods of preventing these storms. We must assure a higher degree of business stability for the future.

The causes advanced for these movements are many and varied.

> *"There is every reason for confidence in the future of Publix!"*
>
> *—Sam Katz*

There is no simple explanation. This is not an occasion for analysis of the many theories such as too little gold or the inflexible use of it. Whatever the remote causes may be, a large and immediate cause of most hard times is inflationary booms. These strike some segment of economic life somewhere in the world, and their re-echoing, destructive results bring depression and hard times. These inflations in currency or credit, in land or securities, or overexpansion in some sort of commodity production beyond possible demand even in good times may take place at home or abroad, but they all bring retribution.

The leaders of business, of economic thought and of government have for the last decade given earnest search into cause and remedy of this sort of instability. Much has already been accomplished to check the violence of the storms and to mitigate their distress. As a result of these efforts the period of stable prosperity between storms is longer, the period of storm is shorter and the relief work far more effective. But we need not to confirm the need for further effort.

The economic fatalist believes that these crises are inevitable and bound to be recurrent. I would remind these pessimists that exactly the same thing was once said of typhoid, cholera and smallpox. If medical science had sat down in a spirit of weak-kneed resignation and accepted these scourges as uncontrollable visitations of Providence, we should still have them with us. This is not the spirit of modern science. Science grids itself with painstaking research to find the nature and origin of disease and to devise methods for its prevention. That should be our attitude toward these economic pestilences. They are not dispensations of Providence. I am confident in the faith that their control, so far as the causes lie within our own boundaries, is within the genius of modern business.

Business Cooperation Cited

We have all been much engaged with measures of relief from the effect of the collapse of a year ago. At that time I determined that it was my duty, even without precedent, to call upon the business of the country for coordinated and constructive action to resist the forces of disintegration.

The business community, the bankers, labor and the government have cooperated in wider spread measures of mitigation than have ever been attempted before.

Our bankers and the Reserve System have carried the country through the credit storm without impairment. Our leading business concerns have sustained wages, have distributed employment, have expedited heavy construction.

The government has expanded public works, assisted in credit to agriculture and has restricted immigration.

These measures have maintained a higher degree of consumption than would have otherwise been the case. They have thus prevented a large measure of unemplomemt. They have provided much new employment.

Our present experience in relief should form the basis of even more amplified plans in the future. But in the long view the equally important thing is prevention. We would need have less concern about what to do in bad times if we discovered and erected in good times further safeguards against the excesses which lead to these depressions.

American business has proved its capacity to solve some great human problems in economics. The relation between employer and employe has here reached a more stable and satisfactory basis than anywhere else in the world.

Consumption Gains

We have largely solved the problem of how to secure the consumption of the gigantic increase of goods produced through that multiplication of per capita production by the application of science and the use of labor-saving devices. That solution has been attained by sharing the savings in production costs between labor, capital and the consumer, through increased wages and salaries to the worker and decreased prices to the consumer, with consequent increased buying power for still more goods. Every step in that solution is a revolution from the older theories of business.

We may safely assume that our economic future is safe so far as it is dependent upon a competent handling of problems of productivity. But one result is to render further advance toward stability even more urgent, because with higher standards of living the whole system is more sensitive and the penalties of instability more widespread.

During a period of depression the soundest and most available method of relief to unemployment is expansion of public works and construction in the utilities, railways and heavy industries. The volume of possible expansion of construction in these private industries is about four or five times that in public works. During the present depression these industries have done their full part, but especially the railways have been handicapped by some provisions of the transportation ac of 1920.

With wider public vision the railways could be strengthened into a greater wheel of stability. We have need to consider all of our economic legislation, whether banking, utilities or agriculture, or anything else, from the point of view of its effect upon business stability.

I have never believed that our form of government could satisfactorily solve economic problems by direct action—could successfully conduct business institutions. The government can and must cure abuses. What the government can do best is to en-

(Continued on Page Four)

READ SPEECHES!

"I want everyone to carefully read and consider the messages of President Hoover to the American Banker's Association and to the American Federation of Labor."

—Sam Katz

TEXT OF SPEECH TO LABOR FEDERATION

HOOVER TELLS OF ECONOMIC PROGRESS

(*Continued from Page Three*)

courage and assist in the creation and development of institutions controlled by our citizens and evolved by themselves from their own needs and their own experience and directed in a sense of trusteeship of public interest. The Federal Reserve is such an institution.

The Function of Government

Without intrusion, the government can sometimes give leadership and serve to bring together divergent elements and secure cooperation in development of ideas, measures and institutions. That is a re-enforcement of our individualism. It does not cripple the initiative and enterprise of our people by substitution of government.

Proper cooperation among our people in public interest, and continuation of such institutional growths, strengthen the whole foundation of the nation, for self-government outside of political government is the truest form of self-government. It is in this manner that these problems should be met and solved.

I wish to revert to the influence of the bankers, through encouragment and leadership, in expedition of our recovery from the present situation. You have already done much, and at this juncture the responsibility of those in control of money and credit is very great. Without faith on your part and without your good offices, the early return to full prosperity can not be accomplished. This depression will be shortened largely to the degree that you feel that you can prudently, by counsel and specific assistance, instill into your clients from industry, agriculture and commerce a feeling of assurance.

We know that one of the prerequisites of ending a depression is an ample supply of credit at low rates of interest. This supply and these rates are now available through the cooperation of the banks and the Federal Reserve System.

Hit by Unnecessary Fears

The income of a large part of our people is not reduced by the depression but it is affected by unnecessary fears and pessimism, the result of which is to slacken the consumption of goods and discourage enterprise. Here the very atmosphere of your offices will affect the mental attitude and, if you please, courage, of the individuals who will depend upon you for both counsel and money.

Many, perhaps all of you, have been through other periods of depression. Those of you who have had occasion to review the experience of the past will, I believe, join in the thought that there comes a time in every depression when the changed attitude of the financial agencies can help the upward movement in our economic forces.

I started with the premise that this question of stability was much more than a problem in academic economics—it is a great human problem, for it involves the happiness of millions of homes. A continued unity of effort, both in our present situation and in establishing safeguards for the future, is the need of today.

It appears from the press that some one suggested in your discussion that our American standards of living should be lowered. To that I emphatically disagree. I do not believe it represents the views of this association.

Not only do I not accept such a theory, but on the contrary, the whole purpose and ideal of this economic system which is distinctive of our country is to increase the standard of living by the adoption and the constantly widening diffusion of invention and discovery amongst the whole of our people, any retreat from our American philosophy of constantly increasing standards of living becomes a retreat into perpetual unemployment and the acceptance of a cesspool of poverty for some large part of our people.

Our economic system is but an instrument of the social advancement of the American people. It is an instument by which we add to the security and richness of life of every individual. It by no means compises the whole purpose of life, but it is the foundation upon which can be built the finer things of the spirit. Increase in enrichment must be the objective of the nation, not decrease.

In conclusion I would again profess my own undaunted faith in those mighty spiritual and intellectual forces of liberty, self-government, initiative, invention and courage, which have throughout our whole national life motivated our progress, and driven us ever forward. These forces, which express the true genius of our people, are undiminished. They have already shown their ability to resist this immediate shock. Any recession in American business is but temporary halt in the prosperity of a great people.

Speech To Labor Group

Members of the American Federation of Labor:

In his invitation that I should address you on this occasion President Green spoke in terms of high praise of the benefits to labor from the nation-wide cooperation initiated at the White House last November for mitigation of the effects of the present depression.

At those White House conferences the leaders of business and industry undertook to do their utmost to maintain the rate of wages. They also undertook in case of shortened employment to distribute work as evenly as possible over their regular body of employes.

The leaders of labor undertook to urge effort in production and to prevent conflict and dispute. The public officials and the managers of industry and utilities undertook to expand construction work to mitigate unemployment.

We have now had nearly a year in which to observe the working of these arrangements. These, the first undertakings of this character in our history, have been carried out in astonishing degree.

There are, of course, exceptions, but in the large sense our great manufacturing companies, the railways, utilities and business houses have been able to maintain the established wages. Employers have spread their employment systematically. For the first time in more than a century of these recurring depressions we have been practically free of bitter industrial conflict.

"Unemployment Insurance"

The fine cooperation in providing organized emergency employment through Federal, State and municipal public works and utility construction has been an important contribution in taking up the slack of unemployment.

The Department of Commerce reports to me that public works and the construction work by the railways and utilities in the last eight months amount to about $4,500,000,000, as compared with about $4,000,000,000 in the same period of the boom year of 1929, or an increase of about $500,000,000. In all previous depressions these works decreased, so that the gain is more than even the apparent figures.

We have thus had nation-wide cooperation and team-play which have greatly ameliorated the hardship of this depression. These measures have served as a practical system of unemployment insurance.

Tribute to Business and Labor

I would indeed be amiss if I did not express an appreciation, in which I know you share, to the thousands of men in leadership of business and labor who have served in bringing about these results. In the face of decreasing prices it has required great courage, resolution and devotion to the interest of their employes and the public on the part of our great manufacturers, our railways, utilities, business houses and public officials.

The undertakings made at that time represent a growing sense of mutual responsibility and a willingness to bend private interests to the general good.

We still have a burden of unempoyment. Although it is far less than one-half in proportion to our workers than in either England or Germany, no one can contemplate its effect in hardship and discouragement without new resolves to continued exertion and to further effort in solution of our greatest economic problem — stability in employment.

Profit by careful reading of these speeches!

New Mutuality of Interest

Your chairman has spoken of my interest in the development of an American basis of wage. Both the directors of industry and your leaders have made great progress toward a new and common ground in economic conceptions, which, I am confident, has had a profound effect upon our economic progress during the last few years.

That is the conception that industry must be constantly renovated by scientific research and invention; that labor welcomes those labor-saving devices; that labor fort to reduce costs by the use of gives its full and unrestricted ef- these machines and methods; that the savings from these reduced costs shall be shared between labor, employer and the consumer.

It is a philosophy of mutual interest. It is a practice of cooperation for an advantage that is not only mutual but universal. Labor gains either through increase of wage or reduction of cost of living or shortened hours. Employers gain through enlarged consumption and a wider spread distribution of their products and more stable business.

Consumers gain through lower cost of what they buy. Indeed, mass production must be accompanied by mass consumption through increased standards of living.

A conception of this sort does not at once find universal application. We ought not forget that it is something new in the world's economic life. And there are, of course, those who do not yet believe.

Our Progress Towards Securit

If we survey the nation broadly we shall find that the diffusion of cost economies between wages, profits and prices has worked out fairy well. In fact, due to competition and the necessity to average profits over the losses of lean years, industry in the national sense is probably today getting the least of the three.

From the acceptance of this basis of industrial relations I believe America is making more progress toward security, better living and more hours of leisure than those countries which are seeking to continue old conceptions of the wage and to patch up the old system with doles of various kinds which limit the independence of men.

Any comparison of the situation of our labor with the labor of those other countries, whether in times of high prosperity or today in times of temporary depression, should carry conviction that we are on the right track.

The Technological Problem

No system is or can be free of difficulties or problems. The rapidity of our inventions and discoveries has intensified many problems, in adjusting what we nowadays call technological unemployment. I am cooperating with President Green and representatives of employers' associations in an exhaustive inquiry into its various phases.

If we stretch our vision over the last ten years, we shall find much to convince us that the problem is not at all insurmountable in the long run. It is estimated by some of our statisticians that in this period over 2,000,000 workers have been displaced from older industry due to labor-saving devices. Some way, somehow, most of these were re-established in new industry and new services.

"Destructive Competition"

It is this process of readjustment that partly causes our present difficulties in the bituminous coal industry. In that industry the encroachments of electrical power, of natural gas, of improvements in consumption have operated to slow down the annual demand from its high peak, leaving a most excessive production capacity.

At the same time the introduction of labor-saving devices has deceased the demand for mine labor. In addition to its other difficulties must be counted the effect of the multitude of 6,000 independent mine owners among 7,000 mines, which has resulted in destructive competition and final break-down of wages.

All these conditions have culminated in a demoralization of the industry and a depth of human misery in some sections which is wholly out of place in our American system. The situation has been under investigation for the past ten years. The facts are known.

One key to solution seems to me to lie in reduction of this destructive competition. It certainly is not the purpose of our competitive system that it should produce a competition which destroys stability in an industry and reduces to poverty all those within it. Its purpose is rather to maintain that degree of competition which induces progress and protects the consumer. If our regulatory laws be at fault they should be revised.

Cooperation for Stability

But most of these problems are problems of stability. With the job secure, other questions can be solved with much more assurance. You, as workers, know best of all how much a man gains from security in his job. It is the insurance of his manliness, it upholds the personal valuation of himself and of his family.

To establish a system that assures this security is the supreme challenge to our responsibility as representatives of millions of our fellow-workers and fellow-citizens. The discharge of that responsibilty does not allow present difficulties to job us of our clear vision or the wholesome faith and courageous aggressive character for which our country has been long the leader of the world. . .

The demonstration of nation-wide cooperation and team play and the absence of conflict during this depression have increased the stability and wholesomeness of our industrial and social structure. We are justified in feeling that something like a new and improved tool has been added to the working kit for the solution of our future problems.

No one would invite either war or business depression, but from them may come some new inspirations. We find in these times courage and sympathy, generous helpfulness from our working-people to those unfortunates suffering not alone from the present but from fear for their future.

We find inspiration in the courage of our employers, the resolution of the nation that we shall build steadily to prevent and mitigate the destructiveness of these great business storms. It is this inspiration which gives confidence for the future, and confirms our belief in fundamental human righteousness and the value of our American conception of mutuality of interest in our daily work

Mutual Interest!

We find inspiration in the courage of our employers, the resolution of the nation that we shall build steadily to prevent and mitigate the destructiveness of these business storms. It is this inspiration which gives confidence for the future, and confirms our belief in fundamental human righteousness and the value of our American conception of mutuality of interest in our daily work.

—*Herbert Hoover*

SAVE PRINTING AND ENGRAVING COSTS!

HOW TO SAVE ENGRAVING COSTS

By John Cicero
(In charge of Engraving Division, Home Office Purchasing Department).

Photo engraving is an art founded upon photo-mechanical processes enhanced by skill and artistry, which convert tone values into relief printing surfaces. A better understanding of its production and use must be of general benefit.

John Cicero

The photo engraving market is purely a buyers market. I mean by that, buyers of engraving must shop with at least three houses, getting competitive bids on the volume of business transacted monthly. This enables you to take advantage of the best available trade discount, consistent with quality and the best service. This discount varies according to the volume of business.

The quality of engraving should be judged as follows:

1. **Faithful reproduction of the copy.**
2. **Deep etching to obtain the best electrotypes and mats.**
3. **Clean routining, particularly the shoulders.**

The service on engraving should be as follows:

1. **Line zincs should be delivered in 6 hours.**
2. **Half tones should be delivered in 10 hours.**
3. **Messenger service at all hours.**

In order to check your bills understandingly it is necessary to study the standard photo engraver's price scale. This can be obtained from your local engraver.

Preparing Copy

The nature and style of the copy determines the processes that may be employed, and the methods that must be used in its reproduction. To get the best results the copy must be suited to or prepared for the particular process that is employed in its reproduction. The best photographs for reproduction are those that show pure black on white glossy paper, with the entire range of tones represented in shades of grey that are free from any suggestion of yellow, green, or brown tones.

The best drawings for line reproduction are those made with India ink on white paper. Sometimes it is possible to have more than one subject on a layout providing all photographs or drawings are the same size, and photographed under one focus, thereby saving the cost of paying for individual plates.

Ordering Engravings

Combination plates can sometimes be ordered one halftone and one line zinc, tacking the line plate in position, thereby saving the cost of combination etchings. This is only true where the wash drawing or photograph does not touch the pen and ink work.

Very often a square halftone with a finishing line will give better results than a silhouette halftone, with considerable saving. The silhouette halftones have a tendency to smudge and the ink will roll on the edges, which spoils the effect.

Get out your back files of Publix Opinion, dated March 31, April 13, 27, May 2, 11, 25, June 5, June 22, 1929, and read the articles about the various ways to prepare copy for the engraver, so that you get better "effects" and at less cost. By this I refer particularly to the Rossboard method, the Bourges Transparent Tints, and the various Benday paper-sheets. All three of these methods should be familiar to you as well as to the artist who makes your "layouts" for the engraver.

In conclusion I wish to impress upon your mind that photo-engravings are made for one purpose—to print. If the printing is to be successful and satisfactory, success and satisfaction must be in the plates. In other words the photo-engraver should be told all the facts, (e.q., the quality and the weight of the paper) before the plates are made so that he can make them to fit subsequent printing conditions. If this is done you overcome the lost time and the expense of remaking the plates.

HUGE NATIONAL TIE-UP TO PLUG TOM SAWYER

Supplementing the Paramount-Philco tie-up on Tom Sawyer, a second national tie-up on this picture has been effected by Paramount's Sales Promotion Department. The Elder Mfg. Co. of St. Louis, makers of "Tom Sawyer Wash Wear for Real Boys," together with 8,000 dealers selling their wash suits and shirts, will cooperate fully on the picture. Tie-up resulted from activity of Arch Reeve in contacting the May Company, Los Angeles department store, with a local campaign in mind.

Intention of the Elder Company is to do as fine a job of this tie-up as was accomplished several years ago on Peter Pan. Although they do no magazine or billboard advertising direct to the public, they will exert every effort to have all dealers tie-in with local theatres wherever Tom Sawyer is shown. Their campaign will be directed by Lionel Kalisch, care of the company, 13th and Lucas Sts., St. Louis, to whom all inquiries should be directed.

Full Cooperation

Cooperation which Elder will provide includes letters to all dealers with tie-up details, enclosing a broadside on material to be supplied and listing a number of cooperative stunts, parades, contests and theatre parties. Material to be supplied includes window cards, ad mats and sample roto heralds with suggested tie-up ad imprinted. Elder will also advertise the tie-up in apparel trade papers and instruct salesmen to contact Paramount Ad Sales Managers, whom they will supply with dealer lists.

Paramount's Tom Sawyer press sheet will contain full tie-up data and a coupon to be sent to Elder, giving playdates and requesting dealers' names.

Department Stores

Six nationally known department stores have already signified their intention of cooperating, among them the May Company's stores in Los Angeles and Denver and the Famous Barr Company of St. Louis.

Paramount's press book on the picture will suggest a local "Tom Sawyer Week" wherever possible, utilizing cooperation of Philco dealers, Tom Sawyer wash wear dealers, schools and book stores, which should result in many newspaper co-op pages such as those accomplished in hundreds of cities on Peter Pan.

CONTEST AIDS PICTURE

Anagram contest secured considerable word-of-mouth comment for 'Dawn Patrol' at the Istrione, Jackson, Miss. Manager A. M. Jacob awarded guest tickets as prizes.

WATCH YOUR PRINTING BILLS!

By Agnes F. Mengel
(In charge of Printing Division, Home Office Purchasing Department).

Mr. Katz' request for suggestions of general, sane retrenchment of expenditure calls to mind a fable from the Arabian Nights. It tells of a man, who, contemplating the real strength of concerted effort, reaches this wise conclusion:

"If there could be gathered one penny from every person in the world, not one of them would miss parting with it and yet it would make a huge fund of money."

By addressing himself to every one of the departments of the company, Mr. Katz had in mind this same theory of strength gained from small economies carefully observed among the many units of the organization. By asking each one of the many departments for some sane restriction in its expenditures, no matter how small, he had in mind the saving that not one department would miss, that in no way would interfere with its efficient functioning, and yet, small as it may be, because it is gathered from so many sources, it would grow into substantial additional profits for the company.

Agnes F. Mengel

One of the functions of the Purchasing Department of this company is to analyze costs and values, and it is with this experience at our disposal that we make the following statement:

Every theatre manager who buys printing in any form can contribute his share to the actual aggregate saving of $83,200 per year for this company by cutting the expense of his printing outlay only $1 per week (1600 Paramount Publix theatres at $1 per week equals $83,200.)

How can this be done and what are the means to effect this saving? The first step is to analyze the money spent for local printing. This applies to every theatre, whether it spends $10 or $50 or more per week. It relates to programs or circulars of any description, it concerns every item of printing which is not requisitioned thru' the district purchasing office, but which you are buying direct and paying for out of your contingent fund. This is the way to go about it along simple lines:

1. **Have you checked the prices of the printer who is doing your work, with other printers in your locality?**
2. **Are you specifying the weight of paper used in your printed material, and are you sure that you are getting this weight?**
3. **Are you sure that when you order 500 or 1,000 of any one item that your count is correct, and that you are receiving this amount? Remember that a shortage of 10% means an over-payment on your bills.**

We do not expect the theatre manager to have an intimate knowledge of printing in all its phases, but we do expect that, if there is any doubt in your minds as to the answer to any of the questions mentioned above, you consult the Purchasing Department at the Home Office. This department, specializing in this work, is equipped to answer your inquiries and to guide you along lines of economic purchasing, and holds itself ready for your service.

Excess Can Be Brought Down By Careful Buying

(*Continued from Page One*)

that purchase of local printing and local engraving is something that is impractical for the home office purchasing departments to actively supervise. However, suggestions which, in the minds of all executives, will aid in solving the problem, are now being provided by various experts on the subject.

The first idea is to emphatically place at the disposal of every manager and advertising manager the information and knowledge that these two highly specialized Home Office departments can make available.

This is done this week thru the columns of the current issue of Publix Opinion.

In addition, the suggestion is made that if for an experimental period, everyone who buys printing or engraving in any city in Publix will send samples, prices and order-specifications of what they bought, to the Home Office, a close check will be made by expert buyers, to establish whether the purchases were equitably made. This will be of benefit to you on any future purchases you make, by reason of the knowledge you will get.

Quality and Quantity Check

"In the case of printing," says Miss Mengel, who is in charge of the printing department, "it is important to make immediate quality and quantity check on every item delivered, to assure first, that you have received everything you ordered and are paying for. Experience proves that carelessness in this direction is the main cause for waste. The next thing is to know how to decide whether the quality of paper-stock is too expensive for the purpose intended. After that, on bids submitted to several of your best local printers for items of exact specifications, you must make a fair established price, BASED UPON YOUR BUYING POWER AS A PERMANENT AND FREQUENT BUYER OF PRINTING. It is important that you take the proper precautions to make the right kind of a business deal, with the right kind of a printer. Then when you've done that, make frequent checkups to see that the understanding is being constantly fulfilled. Don't take anything for granted."

In the case of engravings, costs are controlled by a license-association as well as local union labor conditions, it is pointed out by Mr. J. A. Cicero, head of the engraving department. However, based upon a fair estimate of your annual local buying power, a large-quantity buyer of engravings is entitled to trade-discounts which under competitive bidding prove most gratifying. Unfortunately, most buyers regard their orders as simply an "off-the-cuff" matter of the moment.

If you added up all of your engraving-bills for last year, however, and then asked for competitive bids from properly equipped engravers, based upon your ability to be a regular and valuable customer, you'd be surprised at the saving and discounts you will make for the year to come. Don't be afraid to make that effort. The saving possible in local-engraving costs for a single theatre makes a considerable annual sum. This, multiplied by 1600 theatres, runs into a huge amount.

With the statements of Miss Mengel and Mr. Cicero in mind, PUBLIX OPINION asked both of them to prepare from their fund of specialized knowledge and available information, articles on each subject, that will prove of benefit for the guidance of those who buy printing and engravings. The articles are in this issue.

Read these carefully, and act unhesitatingly upon the information, which is complete and authentic.

Miss Mengel alone buys over half a million dollars worth of all kinds of printing every year for the Home Office of Paramount Publix. In addition to this figure is the total purchased by the 1600 Theatre and Advertising Managers in all of Publix' theatres scattered throughout the country. Mr. Cicero buys over $100,000 worth of engravings for the company, and estimates that there is another huge amount purchased locally in Publix Theatres, in the form of locally-manufactured engravings. Both Miss Mengel and Mr. Cicero agree that a considerable saving is possible on each of these unorganized items, by making proper knowledge available to everyone. And the possible huge circuitwide saving annually is one of those things that adds another bulwark to the solidarity of Paramount Publix jobs and leadership.

In his insistence upon "Know Your Organization," Mr. Katz pointed out that a number of specialized and expert sources of information exist at the Home Office primarily intended to benefit the economical operation of individual theatres. He has emphatically urged and ordered that they be used. The printing and engraving experts of the Home Office Purchasing Department are among them. You are paying for this service in your overhead. Why not use it?

Get Three Bids

Basically, it is easy to check whether the prices you are paying are right by getting three or more competitive bids, based on the same specifications; and the amount of the estimate of local printing should not vary more than 10%. A larger differential downward would show that the printer quoting you might bear closer investigation as to whether he is quoting on the same specifications, whether he is delivering the proper weight of stock according to agreement and whether he is giving the full count.

Any advertising tie up, which requires printing, may, if you wish, be submitted to the Home Office for a thorough analysis as there are any number of ways in which an unscrupulous printer could put it over on a buyer of minor experience in this field.

To quote a recent experience in one of our theatres: One of our publicity managers, unfamiliar with paper weights and printing costs, placed an order for a twenty week period, the aggregate amount of which amounted to $30,000. It cost the company over $6,000 more than it should have cost, as the result of this negotiation. A part of this overage was accounted for by a substitution of lighter weight stock than agreed upon by the printer, but not detected at the time, and the payment of extras connected with the job not mentioned in the original estimate. Fortunately for the company, though quite by accident, the Purchasing Department came upon this deal and by the efforts of the Legal Department succeeded in recovering a part of the excessive amount by conclusive proof of short weight paper stock.

The whole matter could have been avoided had the publicity man been familiar with the departmental workings of the company and had he consulted with the Purchasing Department, sustained for that purpose, before entering into a deal of this scope.

We want to make our experience available to every one in our company who requires it.

We want to help you find that "Dollar a Week" at least!

Classic To Be Feature On Air Oct. 14

A new arrangement of an old favorite, "Pagliaccique," written by Louis Katzman to conform to the rapid tempo of modern musical trends, will be presented to music lovers on this week's program at the Paramount Publix Radio Playhouse, to be broadcast over the Columbia chain, Tuesday, October 14, 10:15 to 11:00 P. M. E.S.T.

Other features include selections from the operetta, "Naughty Marietta," and some more Hollywood gossip from Jerry "Closeup" Madison.

The complete program:

The complete program:
Overture—A cycle of melodies by Lou Hirsch
A Romantic Short
"You Are a Song"
"The Song of Songs"
A Melodic Scenic
"By the Waters of Minnetonka"
The Musical Newsreel
Organ Solo by JESSE CRAWFORD
Gossip of Hollywood and Broadway
JERRY "CLOSEUP" MADISON
Broadway Hits and Popular Melodies
Pagliaccique
Louis Katzman's arrangement in the modern tempo
Selections from "Naughty Marietta"
Soprano, Tenor and Mixed Chorus

HARRY RUBIN ON TRIP TO EUROPE

(*Continued from Page One*)

of Europe," Mr. Rubin declared, "he found many methods and devices which seemed to be of value in American theatres. He has directed me to make a close study of all these, with the expectation of adapting whichever of these will improve our theatres in America.

"Similarly, knowledge of much that has been accomplished in the United States is being eagerly sought by our theatres in Europe. In response to many requests for this information, Mr. Katz has directed me to be of whatever service I can during my visit."

Mr. Rubin expects to be abroad for at least two months, operating under the direction of Robert Kane, head of the studios in Paris.

INSTITUTIONAL

Friendly relations with columnist on local paper brought this article after Acting Publicity Director E. S. C. Coppock of the Eastman, Rochester, N. Y., dropped a little hint. Story was so effective that a patron really did bring a box of candy the night the article appeared.

—The— Gossip Shop

THE GIFT of a smile brings even material return in these days when most of us pride ourselves on being hardboiled.

Take the case of Betty, pretty blonde, and Lillian equally pretty brunette cashiers at the Eastman Theater. The donation of a smile with the paid-for ticket is part of their stock in trade. It goes with the job, but they have added an indefinable something which makes the person on the other side of the ticket window sort of feel that the display of friendliness is for him alone.

They probably are Rochester's prize smile donors. Their record total is 66,000 in one week and that is smiling through with a vengeance. But they're satisfied.

Once a week one of their smiled-at patrons brings them a box of candy. Every now and then an elderly woman brings them a cake. Others have co-operated in bringing them a variety of other gifts; but if all these things were not, Betty and Lillian just couldn't help smiling.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY
General Director, Short Subject Department

PARAMOUNT

YOU'RE IN THE ARMY NOW, with Johnny Burke (19 min.) Story: This one is a series of disjointed scenes picturizing parts of the monologue that Burke has been using in vaudeville for years and which he effectively used in a recent Publix unit. In fact, it follows the routine of the unit closely, using the same three tap dancers that do a precision dance to martial music. Scene opens in a canteen, where Burke sings his "There's Dirty Work Going On." It then shifts to a French village street where Burke does his drill scene and the tap dancers work. Next is the front line trench where news of the Armistice being signed is received. Subject closes with a tableau of an army marching through a column of draped flags, singing "Step By Step."

Criticism: Depends almost entirely on the smartness of its lines for the laughs. If these haven't been heard before it should prove effective. Noticeable waits for laughs are evident after every gag line has been delivered. These waits will hurt the subject if the audience reactions aren't highly favorable.

Booking-Routining: Avoid booking too closely with other comedy war shorts. Best if played with society drama type of feature. Routine ahead of feature. Good cartoon would prove effective if used between subject and feature.

Exploitation Notes: Burke will be remembered for his vaudeville work.

A SURE CURE, with Lynn Overman (7½ min.) Story: A typical black-out style of sketch building up to a silly, but effective, gag. Overman's wife has been shot and the detective arrives to discover the identity of the culprit who killed her. Overman finally breaks down and confesses that he did it because his wife, although knowing of his passion for beans, had none for dinner. The detective admits that he has just such a fondness for pineapples, and when his wife enters and admits she has no pineapples for dinner he follows Overman's example and shoots her.

Criticism: Witty dialogue and a good cast save this from being as silly as it sounds and turn it into a first rate skit.

Booking-Routining: Excellent opening act and should be followed by musical or flash-act. Necessary to avoid using it with murder-mystery feature. Close in quickly, as detective shoots wife, so as to achieve black-out effect.

Exploitation Notes: Lynn Overman is a popular Broadway actor, at present featured in David Belasco's "Dancing Partner."

WHILE THE CAPTAIN WAITS, with Armida (8½ min.) Story: A novel little idea built around the singing and dancing talents of Armida. The scene is aboard ship, with the Captain and the first class passengers waiting in the lounge for an entertainment to be given by Armida, who, however, has visited the steerage passengers and is engaged in giving them an impromptu performance. The balance of the subject is occupied by Armida doing several Spanish numbers. She is joined in one of the numbers by a steerage boy who is favored with an excellent voice. A hint of romance between the two closes the subject.

Criticism: A highly entertaining subject, well presented.

Booking-Routining: Suitable for use with a feature lacking in romance interest. Can be used for opening number of front show and followed by a farce comedy short. On account of its Spanish flavor, avoid using it with Santa Fe Trail, Call of The Flesh or other features using Spanish singers and dancers.

Exploitation Notes: Armida is a young discovery of Gus Edwards, with whom she has recently completed an extensive vaudeville tour. She should be remembered for her work in General Crack and Under A Texas Moon. Suggest her name be mentioned in all copy.

GRAND UPROAR, Talkartoon (6½ min.) Story: The interior of a Grand Opera house. Opens with an overture by the orchestra. As the curtain rises, a Spaniard serenades his lady-love with the comedy song, "I Am A Gay Caballero." Next is a solo by a colorature-soprano, who is accompanied during her runs and trills by a flute player who swallows the singer's beads. Closing is a group singing the Quartet from "Rigoletto." The voices are excellent and the rendition of the numbers is entertainment in itself. Through it all a grand sense of humor projects itself, one of the funniest bits being the hippo in the audience, who has occasion to excuse himself and go out every few minutes much to the discomfort of the other patrons.

Criticism: Sure-fire entertainment.

Booking-Routining: Would not use with any operatic type shorts or feature. Although a cartoon the subject is capable of being used to take care of music on any program otherwise lacking it. Should be routined immediately ahead of the feature. Do not confuse with recent Vitaphone act using same title.

Exploitation Notes: Deserves generous mention.

THE PATIENT, with The Three Swifts, Juggling Act (9½ min.) Story: A little plot idea is used to keep this act together. Opens in a doctor's office, with the doctor telling the patient that all he needs is a little exercise. Happily, there is a gym on the roof and he is sent up there. Arriving on the roof he is introduced into the intricacies of juggling and throwing Indian clubs. From there on the three boys do plain and funny juggling with suitable humorous dialogue interspersed.

Criticism: Good act of this type. Moves along speedily and is interesting.

Booking-Routining: Can be used with anything. Suitable for opening act of front show and can be followed by musical act, cartoon, or farce comedy. Houses using units should be careful to avoid using with a unit containing jugglers.

Exploitation Notes: Title might be mentioned. The Three Swifts have appeared in Publix units.

THE TWENTIETH AMENDMENT, with Jack Haley, Evelyn Hoey (21 min.) Story: The Twentieth Amendment has just been passed, decreeing that all men shall keep as many wives as they can afford. Haley thereupon sets out to get himself some new wives and succeeds in getting one for every day in the week excepting Sunday. The wives get together later and complain about his seeming neglect. He explains that has been caused by a new wife whom he has just married for Sunday. He introduces her to the other wives, but when he starts to kiss her he is stopped, as it is one minute past twelve and accordingly Monday morning. At close he flies away in his plane telling the girls he'll be back next Sunday. Evelyn Hoey is the new wife and does a song number with Haley.

Criticism: A bevy of attractive girls, a good song number, and a few laughs, but on the whole a little disjointed and unconvincing.

Booking-Routining: Best if used with feature lacking in feminine appeal on account of the lineup of girls in the subject. Should be used early in program and followed by a fast cartoon.

Exploitation Notes: Jack Haley is a well known Broadway comedian and has the principal comedy part in Paramount's FOLLOW THRU. Evelyn Hoey was a featured player in FIFTY MILLION FRENCHMEN.

EDUCATIONAL

DON'T BITE THE DENTIST, with Andy Clyde (Mack Sennett) (21 min.) Story: A collection of good gags bordering on the slapstick are strung together with a little plot to make a very acceptable comedy. Clyde is a small town dentist with his office at his home and he has difficulties with two patients. One a beautiful married woman with a jealous husband, the other a champion wrestler. Added to his trouble is the fact that his daughter has picked her own husband-to-be and will not be nice to the boy Clyde wishes her to marry. Clyde is swung around to her way of thinking however when the boy whom he has been championing leaves Clyde in a sinking boat and takes the only life preserver to save himself. Brought back to shore by a speed boat Clyde gives chase to the boy. End is clever stunt with Clyde stepping into some hot asphalt and then into some excelsior. A bystander throws his cigarette away and it lands in the straw around Clyde's feet. To put out the fire the crowd stamps on his feet.

Criticism: Should be sure-fire comedy.

Booking-Routining: Can be used with anything. Suggest it be spotted immediately ahead of feature. Other shorts should be musical.

Exploitation Notes: Clyde and Mack Sennett are worth while names. Title of subject is good for a laugh and should create interest if mentioned.

JOHNNY'S WEEK-END, with Johnny Hines (18 min.) Story: A fishing enthusiast, Johnny has his heart set on going on a fishing trip, but his mother-in-law and his wife change his mind for him and he accompanies them to a week-end party at the Jones'. Johnny accidentally rips his pants and Mrs. Jones (an old sweetheart of his) offers to mend them for him. This leads to complications, inasmuch as Johnny is forced to do many things to keep Mr. Jones (who is jealous) from finding him in Mrs. Jones' room sans pants. After several chase scenes he talks the butler out of his pants and dons them. The trick is discovered when the trouserless butler is called upon to serve the refreshments. Jones catches Johnny and behind a closed door we hear them arguing. They emerge, the best of friends, and it is evident that they are both fish-enthusiasts, as they are loaded with fishing tackle. Closes as the two men dash off to go fishing.

Criticism: Nothing new or original in plot, but Hines proves himself a good comedian, and the situations are sure for laughs.

Booking-Routining: Avoid booking with "A LADY SURRENDERS" on account of the duck-hunting enthusiasts therein. Excellent for use with dramatic feature, as while subject is not slapstick it is broad humor and moves along at a good pace. Would routine immediately ahead of feature. Other shorts should be musical and novelty. Subject is the first of a series of six Gayety comedies.

Exploitation Notes: Johnny Hines should be well remembered from the "Torchy" comedies, and his silent features. This is his first talking picture.

FRENCH FRIED, Terry-Toon Cartoon (6 min.) Synopsis: The old farmer who was identified with the Aesop Fable series is the principal character in this one. He is seen leaving the animals on the farm and flying to France. There he engages in an apache dance (good) but is captured by some ruffians and carried away. He is saved later by one of the dogs that he thought he left behind at the farm.

Criticism: Good cartoon, full of pep. Music and effects are especially good.

Booking-Routining: The first of a series of twenty-six. First couple of the series seem to intend to carry out in atmosphere and music the customs of different countries, such as France, Holland, etc. Subject can be used wherever good cartoon is required.

Exploitation Notes: Usual cartoon treatment.

WARNER

OUT FOR GAME, with Lucien Littlefield (The Potters Series) (13 min.) Story: Pa decides to go duck hunting and although he meets with a lot of opposition he finally suceeds in getting the family to accompany him. They arrive at the shack in the country in typical duck weather—it is pouring rain. The roof of the shack leaks and Pa climbs upon it in an attempt to remedy the situation. When he is through there are several new leaks and the family is all but disgusted. The morning dawns brightly though and they go forth to shoot ducks. Pa succeeds in falling into the water but Ma by accident gets several ducks which annoys the game warden who has been quietly watching them. Ends with Pa paying off the warden.

Criticism: Good comedy of this series.

Booking-Routining: Use where good comedy subject is needed. Can be used with almost any feature. Routine ahead of feature. Other shorts should be musical and novelty.

Exploitation Notes: Usual mention for this series, using Littlefield's name and crediting J. P. McEvoy for the story.

GATE OF HAPPINESS, (7 min.) Story: Set consists of several pairs of circular stairs leading to the platform at the rear of which is a gate. A song "Gates Of Happiness" and several bits of dialogue inserted give rise to the title. For the main part the rest consists of several dance numbers, a song number by a sister team (poor) and a number by the "Master-Of-Ceremonies." Chorus use stairways in their dance routines. Closes with customary finale.

Criticism: Ordinary.

Booking-Routining: Should be used principally as a filler. Routine as opening number of front show and follow with fast comedy.

Exploitation: Title might be used.

SELLING "OLD ENGLISH"

by A. P. WAXMAN
Director of Advertising and Publicity
Warner Bros. Pictures, Inc.

EXPLOITATION

1. The literary standing of the author, John Galsworthy, will make it easy to get the cooperation of every library for special displays of the works of Galsworthy, together with stills of Arliss and scenes from the picture. If the newspapers have a literary editor, persuade him to give a resume of Galsworthy's career.
2. Book stores will co-operate in displaying copies of "Old English" and Arliss' "Up the Years from Bloomsbury."
3. Department stores and English shops can be utilized in special displays of English apparel.
4. Leading jewelry stores dealing with silver will cooperate in displaying their old silver.
5. Banks can be got to display old English coins.
6. The souvenir book of "Old English" contains some excellent stories on George Arliss which can be given to newspapers.

KIDS' CLUB IN MOBILE

After hearing about the various kiddies' clubs in other Publix houses, Manager Harry Marchand of the Saenger, Mobile, Ala., organized one for his operation, with the aid of the local paper. Present membership of Booster Club is 1,500.

BLACK CROWS BALLYHOO

Six live crows, placed in pairs in windows of leading stores, called to attention of passersby that "Anybody's War" was playing at the Strand, Gulfport, Miss. Colored band, driven through town in truck also proved good ballyhoo.

POINTS ON PERSONALITY

(Science shows how to take stock of yourself and how to remedy your faults.)

JUST HOW TO MEASURE YOURSELF

Give yourself a score of 3 for each of the following questions to which you can answer "Yes":

(From American Magazine)

1. Can you always be depended upon to do what you say you will do?
2. Do you go out of your way cheerfully to help others?
3. Are you careful not to exaggerate?
4. Do you resist the temptation to be sarcastic?
5. Do you refrain from showing off how much you know?
6. Are you able to keep from feeling superior to most of your associates?
7. Do you refrain from bossing people not employed by you?
8. Do you refrain from reprimanding people who do things that displease you?
9. Are you careful never to make fun of others to their backs?
10. Do you refrain from trying to dominate others?

Give yourself a score of 2 for each of the following questions to which you can answer "Yes":

11. Do you keep your clothing neat and tidy?
12. Do you avoid being bold and nervy?
13. Do you refrain from laughing at the mistakes of others?
14. Is your attitude toward the opposite sex free from vulgarity?
15. Do you refrain from grumbling about things which you cannot change?
16. Do you let the mistakes of others pass without correcting them?
17. Do you lend things to others readily?
18. Are you careful not to tell jokes that will embarrass those listening?
19. Are you willing to let others have their own way?
20. Do you generally keep control of your temper?
21. Do you keep out of arguments?
22. Do you greet others cordially?
23. Do you refrain from talking almost continuously?
24. Do you keep your nose entirely out of other people's business?

Give yourself a score of 1 for each of the following questions to which you can answer "Yes":

25. Have you patience with modern ideas?
26. Do you avoid flattering others?
27. Are you careful not to gossip?
28. Do you refrain from asking people to repeat what they just said?
29. Do you refrain from asking questions just to keep the conversation going?
30. Are you careful not to ask favors of others?
31. Do you refrain from trying to reform others?
32. Do you keep your personal troubles to yourself?
33. Are you natural rather than dignified?
34. Are you usually cheerful?
35. Are you conservative in politics?
36. Are you enthusiastic rather than lethargic?
37. Are you careful to avoid slovenly diction and incorrect pronunciation of words?
38. Do you look upon others without suspicion?
39. Are you energetic?
40. Do you refrain from borrowing things?
41. Do you refrain from telling people what they should do morally?
42. Do you refrain from trying to persuade others to your point of view?
43. Do you refrain from talking rapidly?
44. Do you refrain from laughing loudly?
45. Do you avoid making fun of people to their faces?

The higher your score, the more liked you are in general. Each trait answered "No" should be changed through self-guidance into a "Yes" answer. The highest possible score is 79. About 10% of people have this score. The lowest score found in a person who was generally liked was 56. The average young person has a score of 64. The average score of a person who is generally disliked is 30. The lowest score we have found is 12. It is encouraging to note that the average young person has a score closer to the liked than to the disliked average.

PICTURE AIDED BY EFFECTIVE PROLOGUE

An inspiring and entertaining prologue to "All Quiet on the Western Front," arranged by Manager J. F. Thames, Jr., for the showing of that attraction at the Saenger, Vicksburg, Miss., drew rounds of applause at every performance, creating favorable comment, which resulted in increased box-office receipts.

This presentation can easily be prepared for other theatres booking "All Quiet," with similar results.

The orchestra pit was transformed into an imitation trench. Crude steps in trench allowed boys to crawl over the top. The arrangement also included sand bags on front side of footlights and barbed wire entanglement on other side of foots. A 1x2 blind stop was used for the posts with rusty barbed wire to give the desired effect. Two machine guns were also used in a camouflaged nest on each side of the stage.

Vocal Solo Rendered

On opening of prologue, boys in uniforms and helmets are seen crouching in trench facing the screen. Then the trench closes with soft blue foots giving a glow on barbed wire and the whole stage. Baritone singer is standing behind in machine gun nest. (This in order to get the proper lighting effect upon his face as the lights concealed in the nest come from a source about waist high to the singer.) A box-like structure is used with mirrors, a red and green light to get the effect of a red light on one half of his face and a green on the other side. After the song, blackout, and singer steps off stage.

An effect of rumbling noises and shell crashes, synchronized with red flashes on stage, coming solely from border lights, is now used. These flashes silhouette the barbed wire entanglement and the boys crouching in the trench. The rumbling tank effect and machine gun fire are mixed with the above effect. After a few seconds of this, the projectionist plays a spot up and down the trench on the heads of the men and finally stops on the center man, who has his eyes glued on his wrist watch. This is the cue for him to give signal for men to go over the top. As they go over, the machine guns fire, etc. As they pass the barbed wire entanglement, an airplane about six feet high, controlled from the fly loft, swoops down over them, while the non-synch. operator synchronizes the airplane effect with the plane. Men from the machine gun nest fire at the plane as it passes out of sight while the other men hug the stage. The plane finally comes down as the whistling effect is used on the non-sync.

National Anthem Played

After this action, all effects cease. The stage is lighted with a soft blue light from the foots. The boys get up and go through a snappy drill accompanied by the drum and bugle corps. The boys then form a line and stand at attention saluting a flag waving in front of one of the ventilating ducts. The flag is picked up by a white spot from the booth. When the boys salute the flag, the blue lights are dimmed out entirely and a red light is cast on them from front and rear by olivettes on each side of stage. The national anthem is then played while boys are at attention. After this, red lights are cut out, blues brought up again and the boys march off as the picture hits the traveler.

"PROSPERITY" LETTER

One activity in connection with "Prosperity Week" in Sioux Falls, S. D., was a "Prosperity" chain letter started by employees of the State, Egyptian and Orpheum Theatres. Fred Larkin is City Manager in Sioux Falls.

SELLING 'PLAYBOY OF PARIS'

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

Selling a Chevalier picture means selling Chevalier, which certainly is not difficult. Maurice, the Cavalier, of Comedy (page Bud Gray!), is the most popular screen star of the male sex extant today. In the course of three pictures he has conquered America. His radiant cheerfulness, his pep and his "It" have put the American picture public, especially women, in the hollow of his hand.

If you don't believe it, ask any commercial concern what they would be willing to pay for a Chevalier hour on the air. Check up how many imitations of Chevalier singing "You Brought a New Kind of Love to Me" in "The Big Pond" have featured acts at the big-time vaudeville Palace, New York, in band numbers and even in burlesque shows.

As A. M. Botsford says, Chevalier's popularity rests upon the fact that practically nobody has ever watched him on stage or screen without being superbly entertained. Maurice always delivers a good show.

The purpose of all this is to be sure you estimate Chevalier's draw at its real height. In "Playboy of Paris" you have Maurice and a swell title; a supporting cast that includes Gene Pallette, Stuart Erwin, O. P. Heggie and Edmund Breese; a dressed-up modern comedy with a novel plot; plenty of fine looking ladies, and of course the Chevalier smile, voice and personality.

The story in brief is about a waiter who inherits a million dollars but who, to avoid paying half of it over to his wily employer on account of a trick contract, waits on tables by day and does Paris night life from dusk to morning. With a fiery blonde mam'selle taking Maurice over the midnight jumps and a demure brunette wooing him in the kitchen during working hours, you can imagine the complications.

Ad copy should center around the Chevalier personality and the title:

Again Maurice brings a new kind of love to the ladies. This time as a devil-may-care "Playboy of Paris."

The most popular man on the screen brings you his happiest, peppiest picture—"Playboy of Paris."

A waiter in the sunlight, a millionaire in the moonlight—having a wonderful time.

Come and see Maurice paint his home town red! See him make love in the real Parisian manner. Let him show you the real Paris night life. Maurice Chevalier in "Playboy of Paris."

See Maurice make love to the not-so-innocents of Paris.

When he first came to America he was an "Innocent of Paris." Now he's re-crossed "The Big Pond" and he woos and wins a whole "Love Parade" of bee-ootiful ladees in "Playboy of Paris."

We have a good color national ad on "Playboy of Paris" coming out in the Saturday Evening Post of November 1st.

MORE RADIO COOPERATION!

With Brunswick controlled by Warner Brothers-First National, Brunswick radio distributors and dealers will gladly co-operate in exploitation of the parent company's stars and pictures. Here's how Publicity Director B. V. Sturdivant of the Indianapolis theatres cashed in on the affiliation, when Bernice Claire played the Indiana in person. This full page co-op ad also appeared in the Indianapolis Star, as well as the News, supplementing the theatre's campaign to no small degree.

STAGECRAFT GLOSSARY

The education of a showman is not complete unless he has at his fingertips the language of the stage. This is especially important in theatres playing Publix units, or occasionally putting on prologues, anniversary stage shows, etc. The glossary which follows contains only the most used and best known terms. Read it for your general information, and if it contains terms important for you to know, by all means learn them!

Apron: Portion in front of curtain line.

Asbestos: Curtain embodying fire resisting qualities. Fire protective measure.

Batten: Pipe or wood (1½ in. thick) suspended from lines. Used to hang curtains.

Border Lights: Strip of lights composed of alternate colors. Each color on different circuit. Used to light interiors.

Border Foliage: Scenery used as masking.

Bridge: Catwalk directly behind proscenium arch.

Bunch Light (Olivette): Box light (open) usually at entrances. (Carries high wattage.)

Back Stage Light: Generally found on border. (Work or pilot light. Allows stagehands to work while stage is dark. On separate circuit.)

Baby Spots: As name implies, small spotlight. 250 watt lamps.

Bobbinette: Fabric consisting of fine netting. Securely holds cut pieces of scenery (foliage border).

Bowline Knot: Loose knot used to tie battens to sets of lines. To tie curtains, etc., to battens.

Border, Concert: Border light in conjunction with first border. Can be lowered separately from first border.

Curtain Line: Division between apron and full stage.

Counterweight: System of weights used to raise and lower drops. (Old method).

Cyclorama: Curtain which encloses stage. (Backdrop).

Dutchman: Patch in scenery, etc.

Flipper: Small piece of scenery attached to wing by means of hinges.

Fouling: Producing of bad trim. Improper draping.

Flash Box: Effect box used to give a flash or smoke effect.

Fly Gallery: Usually located on stage right.

Head Block: A sheave with more than ordinary amount of pulleys.

Jack, French: Brace used for heavy scenery.

Jog: Set piece. Smaller than wing.

Leg Drop: Scenery in form of tree trunk, etc. Masked in by border.

Lines, Sets of: Used for suspending battens.

Nigger Head: Electrically operated winch.

Olivette: Bunchlight, flood.

Oleo: Atmospheric drop.

Set Piece: Piece of scenery supported by brace.

Stage Screw: Fastens brace to stage floor.

Stage Brace: Supports movable scenery.

Scrim: Closely woven netted fabric which is transparent.

Safety Tie-Off: Knot made to withstand slippage of heavy drops on lines.

Strike: Clear the stage.

Set Stage: Fill the stage.

Tormentor: Set piece. Used in entrances for masking purposes.

Trim: Particular height to which drop is raised or lowered.

Trim, Live: A temporary trim.

Trim, Dead: A permanent trim. (Tie-off.)

Tableaux Curtain: Curtain shaped in particular form by means of pulleys.

Wing: Set piece composed of paper canvas on frames.

USES DIRECT MAIL

Tactful letters written to Catholic schools by Manager F. V. Kennebeck of the LeClaire Theatre, Moline, suggesting group attendance on 'Song O' My Heart,' met with unusual success. Theatre party of 346 children and a number of Sisters resulted.

Deep Sea Diver Plugs Show in City Streets

An effective ballyhoo on 'The Sea God,' playing at the Orpheum, Phoenix, Arizona, was created in the form of a man, in a deep-sea diver's outfit, being driven through the town in an open truck. At times he alighted from the truck and stationed himself on congested corners.

School Tie-up on Byrd Film Duplicated

The story in last week's Publix Opinion, page 4, describing the splendid results obtained on "With Byrd" through the co-operation of local school teachers, has been duplicated in Des Moines, Ia.

Irving Grossman, publicity director at the Paramount, arranged the tie-up for that attraction when it played at the Garden, another Publix operation in Des Moines. Instead of promoting buses for the transportation of the children to the special matinees, held at 8:30 and 10:30, Grossman secured the free use of street cars. As a preliminary to the selling of tickets at 10 cents, teachers of geography, history, etc., discussed the Byrd Expedition, to give the students a clear conception of the epoch making flight.

"The advertising brought to the homes through the youngsters and the fact that it was the first time that any such tie-up has ever been put over with the public schools, more than repaid us for the time and effort expended," declared Division Director Arthur L. Mayer.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE		OPENING DATE
Rivoli	Beatrice, Neb.	Oct. 1926
Garrick	Duluth, Minn.	Oct. 1912
Majestic	Austin, Texas	Oct. 1915
Arcadia	Tyler, Texas	Oct. 1925
Tampa	Tampa, Fla.	Oct. 1926
Strand	Hastings, Neb.	Oct.
Montgomery	Spartanburg, S. C.	Oct. 1925
Carolina	Fayetteville, N. C.	Oct.
Metropolitan	Boston, Mass.	Oct. 1925

Atmospheric Display Proves Eye-Catcher

A realistic atmospheric setting in the front of the Paramount, Montgomery, Ala., was the tip-off on the type of picture currently featured. Palmetto leaves, imitation palm trees and cut-outs of Jack Oakie and Jeanette MacDonald comprised the display that advertised 'Let's Go Native.'

TALKS ON THEATRE

Address of Miss Lea Duhamel, publicity director of the Providence Paramount, before the Better Films Council of Rhode Island, procured institutional stories for the theatre in three newspapers.

Good Will Of Officials Obtained

With an eye to future tie-ups, Manager Ray N. Peterson of the Strand, Gulfport, Miss., pulled a goodwill stunt on last day of showing of "Song O' My Heart" that will undoubtedly prove of value in the future.

Thursday noon, on last day of picture, there was a luncheon at the High School, attended by the members of the school board, the city commissioners, officers of the Parents Teachers Ass'n., officials of the Chamber of Commerce as well as the Superintendent of Schools and all city school teachers.

The purpose of this luncheon was a general meeting for discussion and get-together prior to the opening of the city schools. Peterson took this opportunity to invite this group to the theatre.

Peterson's purpose in doing this was to get the theatre in the minds of the teachers and to form a spirit of goodwill at the start of school.

The Supt. of Schools and the Principal personally called on Peterson to thank him for the courtesy extended to their faculty and expressed their desire to fully co-operate at anytime in exploiting and advertising the theatre's programs. The President of the Chamber of Commerce also expressed his appreciation.

TIE-UP AUGMENTS CAMPAIGN SPACE

Circulation tie-up with the Indianapolis Star effected by Ted Nicholas and W. Hurley Ashby of B. V. Sturdivant's crew of exploiteers netted six ads on the personal appearance of Davey Lee at the Indiana Theatre.

Ads, each distinctive in make-up, art and copy, ran for five days in advance and on the opening day, amounting to 145 inches of space in all.

Week of Davey's appearance was publicized as "Family Week," with the co-op ads valuably supplementing the regular campaign.

Doughnut Matinee Gets News Space, Good Will

Now it's a "Doughnut Matinee" that gets the free newspaper space and good-will of local residents! Manager Al F. Weiss, Jr., held one in conjunction with the showing of 'Dough Boys' at the Florida in Jacksonville, which resulted in stories and photos in local papers. All children presenting 3 doughnuts to the box-office were admitted to a morning matinee. More than 500 attended, proceeds going to Salvation Army.

RE-OPENINGS

Theatres in the Northwest Division which have re-opened include the Strand and Orpheum, Grand Forks, N. D., and the Strand, Fairmont, Minn. Bijou Theatre, Huron, S. D., re-opened with sound on October 3rd.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

ARMAND J. MOREAU

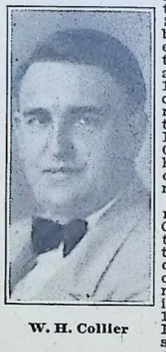
Armand J. Moreau, district manager in the New England division, has confined almost all of his theatre activity to that territory, since his debut in show business in 1920.

A. J. Moreau

His first theatre job was as manager of the Suffolk, Holyoke, Mass. Prior to this, Moreau had been employed by several banks in Maine and Massachusetts as a teller. In 1921, he entered the employ of Paramount as manager of the Palace, Artic, R. I. During the next two years, he managed other operations in Chelsea, Mass., and Waterville and Bangor, Me. In October, 1923, Moreau was appointed Field Representative in New England, a position which fitted him for an opportunity to observe deluxe operations in the B & K Chicago theatres, several years later. His present assignment was given to him in 1927.

WILLIAM H. COLLIER

William H. Collier, manager of the Tivoli, Beaumont, Texas, and a graduate of the Managers' School, has been actively engaged in theatre operation since 1916, when as owner and manager of the Dame, Homerville, Ga., he got his first taste of show business.



W. H. Collier

During the next decade Collier mastered all of the intricacies of successful showmanship and in September, 1929, entered Publix as assistant manager of the Victory in Tampa, Florida, after having taken the Managers' Training School course. In February of the following year, Collier was appointed manager of the Strand, Birmingham, Ala. One month later he was transferred to his present position.

T. WILSON ERWIN

Engaged in the theatre business since 1924, T. Wilson Erwin, district manager in the Texas Central Division, obtained his present position by his untiring efforts in studying and mastering the countless phases of theatre operation.

T. W. Erwin

Erwin, a graduate of Texas University, with a degree in law, secured a job as salesman with the Kellogg Company in Dallas, upon his graduation from the university. This type of work was uninteresting and dull to the imaginative Erwin, which prompted him to desert that field of endeavor in 1924 and pursue show business as manager of the Majestic, Austin, Texas. He attacked his new vocation with a zest and a zeal that won him his present position in October, 1929.

CHARLES F. SHIRE

Charles F. Shire, whose present position as city manager in Lincoln, Nebraska, is his first job under the Publix banner, has been connected with show business for ten years.

C. F. Shire

Shire entered the theatrical industry in 1920 as an employee of the Princess Amusement Company. Previous to that time, he worked for several large department stores in Salisbury, Missouri and Lincoln, in a clerical capacity. Shire joined Publix in August, 1927, after resigning from the Princess outfit, in order to insure a more roseate theatre career.

EMMETT R. ROGERS

A former newspaper man, Emmett R. Rogers, city manager at the Paramount, Atlanta, Ga., brings to his position all of the imagination and resourcefulness accredited to members of the Fourth Estate. Supplementing his reportorial experience, Rogers at one time was sales manager for a large retail firm. He is a graduate of the first Managers' School.

E. R. Rogers

In the theatre business since 1917, Rogers has been associated with several theatrical enterprises in various capacities. He was publicity man with the Signal Amusement Co., for a time, later joining the Tennessee Enterprises in Chattanooga, doing booking and general management work. When Publix acquired that chain in 1924, Rogers was retained.

RAMMON J. WHEELER

Four years of intense study and practical work in and around the theatre has given Rammon J. Wheeler, manager of the State, South Bend, Ind., a clear understanding of the various phases of theatre operation. Incidentally, this is Wheeler's first managerial assignment.

R. J. Wheeler

In November, 1926, he made his bow in show business as usher in Wolf & Young's Palace Theatre, Canton, Ohio. During the next year, Wheeler diligently applied himself to the various tasks given him at this house and was rewarded with the assistant managership, a position he held for two years. Later, he was transferred to the Colfax, South Bend, from where he was promoted to his present post in April, 1930.

COOPERATION IS APPRECIATED BY PAPERS

Arrival of Harry W. Rice in Monroe, La., to assume management of the Paramount Theatre, started an avalanche of publicity which benefited not only the theatre but Rice's prestige as its new manager. Activity for which Rice was responsible resulted in so much extra advertising for the newspapers that they, in turn, did everything possible to boost the theatre and Rice personally.

Rice had not been in Monroe a week when a "Most Popular Business Girl" contest was inaugurated. Merchants and the Monroe Morning World cooperated fully, former contributing gifts for the winner and defraying entire expense of a trip to Hollywood, and the latter helping with lavish publicity. This came easy, for the course of the contest was marked by extensive cooperative advertising on the part of firms sponsoring employees, and when the winner was chosen, advertising of firms which helped outfit her for the Hollywood trip.

Entertains Visitors

Tie-up with another newspaper entailed presentation of guest tickets to visitors in the city, with the paper's society editor handling distribution. Stunt, an innovation in Monroe, was widely acclaimed. Rice found that each visitor's guest ticket was accompanied at the box office by two or more paid admissions. Local hosts were warm in their appreciation of the theatre's hospitality.

Again in cooperation with the World, Rice conducted a four-day cooking school in the theatre, netting valuable cooperative advertising space, started off by a full page ad.

With both papers grateful for increased linage which Rice had made possible, they made every effort to cement his friendship. One devoted a front-page Sunday story, which broke to a full page continuation and layout, to an interview with Rice, in which he told of the development of show business as he had witnessed it in legitimate theatres, as manager of road shows and show boats, and finally in modern motion picture theatres.

Civic Activity

Other newspaper dug up a story in a Meridian, Mass., paper, lamenting Rice's departure for Monroe because of his long civic activity during 12 years there as a Saenger and Publix manager. It was reprinted with the newspaper feeling more than cheerful at Monroe's acquisition of a public-spirited citizen from a rival city.

Announcement by Rice of inauguration of amateur nights at the Paramount netted another lengthy story, with a two-column cut of the manager.

As a result of this publicity, gained through cooperation with the newspapers, Rice is already firmly entrenched in Monroe, although only a month has elapsed since his transfer from Meridian.

ADVERTISING APPEALS!

The following is A List of the Human Instincts and their Corresponding Emotions Which Are the Foundations of Advertising Appeals.

1. Appetite (Hunger, Tastefulness, Sensual Enjoyment)
2. Comfort (Calm, Restfulness, Relaxation, Ease)
3. Sex (Passion, Lust, Love, Coquetry)
4. Devotion (Faithfulness, Loyalty, Affection)
5. Play (Merriment, Playfulness, Sport, Joy, Humor, etc.)
6. Fear (Timidity, Fearfulness, Anguish, Caution)
7. Acquisitiveness (Proprietry, Selfishness, Stinginess, etc)
8. Hunting (Cruelty, Eagerness, etc.)
9. Sociability (Lonesomeness, Sociableness, Hospitality)
10. Competition (Emulation, Jealousy, Ambition, etc.)
11. Curiosity (Inquisitiveness, Longing to know)
12. Shyness (Modesty, Bashfulness, Reserve)
13. Ornamentation (Beauty, Display, Pride in Appearance)
14. Imitation.
15. Revenge (Anger, Hatred, Resentment)
16. Cleanliness (Purity, Decency, Wholesomeness)
17. Constructiveness.
18. Sympathy (Sorrow, Pity, and their allies)
19. Cunning (Secrecy, Intrigue, Slyness)
20. Pride (Haughtiness, Conceit, etc.)
21. Gratitude (Thankfulness, Gratefulness, etc.)
22. The Comic (Laughter, Amusement, Hilarity, etc.)
23. Harmony (Symmetry, Proportion, Balance, etc.)

ANOTHER PHILCO TIE-UP

Here's evidence of the co-operation enjoyed by both Shea's Buffalo Theatre and Philco dealers in Buffalo when a Paramount-Philco tie-up picture comes along. Publicity Director Charles B. Taylor secured this prominent position for "Follow Thru" in Philco's six-column 18-inch ad, together with a Philco to give away in a drawing contest, on which a portion of the publicity secured is shown. Use your magnifying glass to get details on the contest idea.

PARAMOUNT on the Screen—PHILCO on the Air!
CHARLES "BUDDY" ROGERS in "FOLLOW THRU"
and NANCY CARROLL
(A Paramount All-Color Picture)
Starting Tomorrow at 11 A.M.
SHEA'S BUFFALO
See America's Boy-Friend and the Queen of the Fairways, the two sweethearts of the screen in this comedy romance of golf, cries and girls, at Shea's Buffalo.
Ask These Dealers For a Demonstration
and FOLLOW THRU with
Artists Still Have Today To Share in Drawing Prize
C'mon, Readers, Get Ready Here's Another Contest
Artists Get Last Chance At Philco or Show Tickets
Philco Distributing Corp.
1663 Main Street
with PHILCO

Picture Sold By Series Of Stunts

A series of stunts and displays, intelligently planned and executed by Manager Bolivar Hyde, Jr., effectively advertised 'The Dawn Patrol' at the Paramount, Montgomery, Ala.

The motor of an airplane was placed in the front lobby and was on display during the picture's run. Aircraft munitions were also shown. A very attractive set piece display was placed in the foyer one week in advance with huge head of Barthelmess and plane. The front of the propeller had a red flasher with cast and title in cut-out illuminated by flitter. Later this was placed in the front lobby during the showing.

A specially made silent trailer was used advantageously for ten days in advance. During the running of this trailer the house lights were cut off and the effect slide of an airplane circled the house, with non-sync. playing an airplane motor effect record.

On the opening day of picture, 100 balloons were dropped from a plane which circled over the business district during the noon hour and again at 5:30. Some of the balloons carried theatre passes entitling the bearer to see the picture. A special story appeared in the morning paper the day the balloons were dropped. The title of the picture was also painted on the wings of the plane so that people in the streets could read it.

COMMON SENSE IN STUDY OF PEOPLE WILL FURNISH BEST ADVERTISING APPEAL

Declaring that common sense applied to the analysis of human nature will suffice in the selection of appeals for all merchandising purposes, A. M. Botsford issued a statement to Publix Opinion urging careful thought before any advertising is placed in papers or with printers.

"With intensive merchandising assuming more significant proportions from day to day, the waste of any part of the advertising budget is serious mismanagement. Not to get the fullest return possible from paid space is as true a form of squandering as any we know."

"Every man goes through life selling a bill of goods. The desire of every man to make people think as he does is very strong. It finds an expression in love, in business, and in every form of social life. That man is most successful who can get people to accept his ideas. Such a person as a rule is a keen observer of human nature. Whether he has ever seen the inside of a book or not, he is a psychologist.

"I am making this very clear because psychology has become quite important among advertising agencies and advertising experts. Your advertising man is not interested, for example, in the relation of intelligence to the order of birth, or the effect of domestic disorder on the conduct of children, subjects which are important to the professional psychologist. He is vitally concerned, however, with the more obvious reactions common to all people so that he may appeal to those reactions in selling his commodity.

Home Made Psychology

"A home-made psychology serves most advertising men, business men, authors, doctors, lawyers, etc. Just how good this brand of psychology is depends upon the richness of a person's experience together with the ability to see human nature steadily, and to see it whole.

"But it all gets back to the study of human nature. If we can incorporate in our ads the appeals which will hit our prospects hardest, we will be on the road to persuading and convincing them most completely.

"This is not so difficult when one knows that there are millions and millions of people who think, feel and act alike. Do you like fast moving action stories? You can rest assured that there are millions who like them too. Have you been captivated by the smile of a Nancy Carroll? So have countless others.

"This brings us to the point that every normal person can determine what the likes of thousands of people are by considering himself as the counterpart of every one of them.

Sex Differences

"One important differentiation must be made, however. There are striking sex differences. Few men, for instance, can ever realize how great a part romance, love, marriage, courtship, sex, plays in the lives of women. Nor can any woman understand just how a man feels about physical conflict, the thrill of mastery, business success and ambition, etc.

"But even if we cannot always feel these things to the full, we can understand them. An old thinker saw fit to remark that to a man love is only a part of his existence, to a woman it is everything.

"We must remember such things when we sell pictures. We must remember that choosing the right appeal is half the battle. What woman will turn a deaf ear when love and marriage are under discussion? What woman does not thrill to the Cinderella story of how beauty and love carried the poor little girl to the arms of a prince and riches?

"But is there anything new in these appeals and interests? There is not. But the wise showman knows how to analyze his product so that he can get at the very core of what is of greatest interest.

"Telling a showman to analyze his product, in some cases, is like telling a child to study. The child doesn't know how! Most salesmen don't know how to tear their commodity apart to best advantage.

Ask Questions!

"Neither is there any one rule that can fit the purpose. I can only make one suggestion. ASK YOURSELF QUESTIONS.

"Ask yourself, 'What in this picture will appeal to women? What will appeal to men? What will appeal to both? Will the women go strongest for the love story or for the beautiful gowns displayed? Will my talk of clothes keep men away? In what way can I satisfy both men and women patrons?'

"When you have finally selected your appeals, TEST THEM BEFORE SPENDING MONEY ON THEM. Try them on your stenographer or wife or sister if you want the woman angle. Try them on some of your male associates for the man's viewpoint. Study their reactions and not their logic. You do the reasoning but let them register their emotions before you."

'Follow Thru' Plugged By Golfers

Publicizing Follow Thru, Advertising Manager Wm. N. Wolfson of the Palace Theatre, Dallas, arranged a long distance putting contest, in conjunction with the Dallas Dispatch, local merchants, and newspapers and Chambers of Commerce in three neighboring towns.

Boys from Kaufman, McKinney and Terrell, Texas towns equidistant from Dallas—about 32 miles—started for Dallas afoot, putting golf balls. Each was sponsored by his local Chamber of Commerce and newspaper, and they competed for a $100 set of matched golf clubs as first prize, $25 golf bag as second prize and sweater outfit as third prize. All prizes were promoted.

Winner putted his ball past the ticket-taker of the Palace within six hours. All were accompanied by bannered cars and galleries of local rooters, who had to buy tickets to follow their heroes into the theatre. Routes followed brought the banners before a maximum of people in surrounding towns, with directly noticeable effect at the box office.

RADIO CONTEST AIDS PICTURE

Radio broadcasting was one of the effective mediums used by Manager Paul Short to exploit 'Good News,' when it played at the Tampa Theatre, Tampa, Fla.

Guest tickets were given to listeners-in who compiled correct list of 'Good News' selections, after they were broadcast day before opening. Songs were interspersed with announcements on picture, etc. Sailor caps, with appropriate copy imprinted, proved excellent ballyhoo when worn by soda dispensers in several popular soda parlors.

SIMPLE SHADING MEDIUM DESCRIBED!

"PARA-TONE" IS INEXPENSIVE, EFFECTIVE

This is for the men who prepare newspaper ads, circulars, etc., which require use of engravings. Familiarity with this process enables you to get many attractive contrasts and shades, without extra engraving cost.—EDITOR.

Amplifying the data on artist-engraver aids which Publix Opinion has presented in past issues, a new means of accomplishing screen work without resorting to expensive Benday processes is presented in "Para-Tone." Para-Tone, a dry ink transfer process, is even more simple than the Bourges process, described in Publix Opinion of March 30, 1929, or the Ross Board system, described in Publix Opinion of June 22, 1929, and is equally inexpensive.

In addition to its adoption by leading photo-engravers, newspapers and art studios, this new shading medium is being successfully used by Byron Bidwell, head of the Publix-Balaban & Katz art department, in Chicago.

Ease and simplicity of application characterizes Para-Tone. In contrast to the Bourges process, which consists of a superimposed celluloid sheet bearing the desired stipple, dots or lines, etc., and Ross Board, which has the shading design on the drawing board itself, Para-Tone consists of a transparent sheet bearing a screen in dry ink, which is transferred to the drawing by rubbing. The dry ink is perfectly black—in the reverse patterns, white—and reproduces without any special effort on the part of the engraver. It is easily applied and can be taken off as readily as it is applied.

Variety of Effects

An unlimited variety of effects may be obtained with Para-Tone. There are 48 patterns, as illustrated on this page, and one pattern may be transferred over another at the artist's discretion, making novel effects possible. At any time all of these patterns may be removed from the drawing, enabling the artist to make a drawing, put in a large screen for small reduction, then take off after the cut is made and put in a finer screen for large reduction. Same illustration may be run the following day or in another paper, yet appear new and different because of the screen work.

In applying Para-Tone, the transparent sheet is laid down on the drawing, and rubbed on the back over the portion of the drawing to which the screen is to be transferred with a bone burnisher, spoon, or similar tool. Rubbing should extend a little beyond the limits of the area to be shaded. The transparent sheets are easy to handle and cannot be injured or marred in handling. Screen surface is 8 x 12 inches; sheets match up well and large surfaces can easily be covered. Under pressure of the burnisher, the sheet adheres readily to the drawing.

After the rubbing or burnishing on the back of the sheet is completed, water is applied with a tuft of cotton, brush or small sponge. Within 15 seconds, strip or peel off the backing, which leaves the screen adhering to the surface of the drawing.

Scrape Highlights

With a pen-knife, scrape the screen off around the edges of the area to be covered, also scraping in highlights where desired. If a second pattern is to be applied over the first, the process is repeated.

One of the outstanding features of Para-Tone is that the drawing is not injured by this screening method. The shading applied to the drawing is readily and easily removed without injury to the drawing whatsoever. This makes it possible to apply different textures to the same drawing and for different reductions.

Reverse Para-Tone patterns, shown on the right of the design layout, are printed in dry white ink on the same transparent backing, and are used for breaking up black, in lettering, borders, backgrounds, silhouettes, etc. Method of application is exactly the same as with the black patterns.

The Para-Tone Company, makers of this new shading medium, will furnish charts, reduction charts and samples of patterns, together with full information and instructions for making use of the process, upon request. Address is 416 Plymouth Court, Chicago.

Plan Now!

October 27th is Navy Day, particularly significant in cities which have naval bases, naval schools, etc. It's a money-day if properly exploited, advises Manager J. A. Jones of the Saenger, Pensacola, who is busy now with plans for its successful observance.

MATINEE, PARADE PLUG 'CRACKERS'

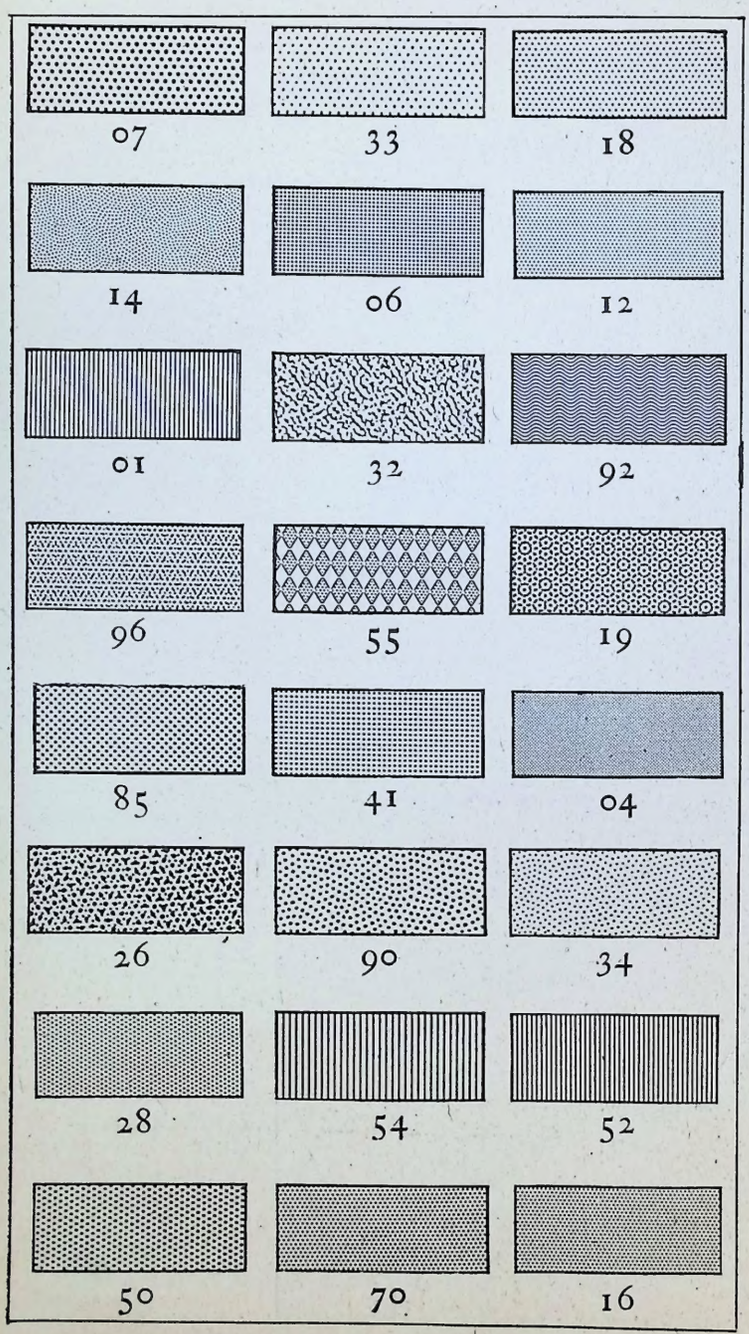
A children's matinee, sponsored by leading department store and a parade of automobiles and trucks, were the means employed by Manager Paul Short to exploit the showing of 'Animal Crackers' at the Tampa, Tampa, Fla.

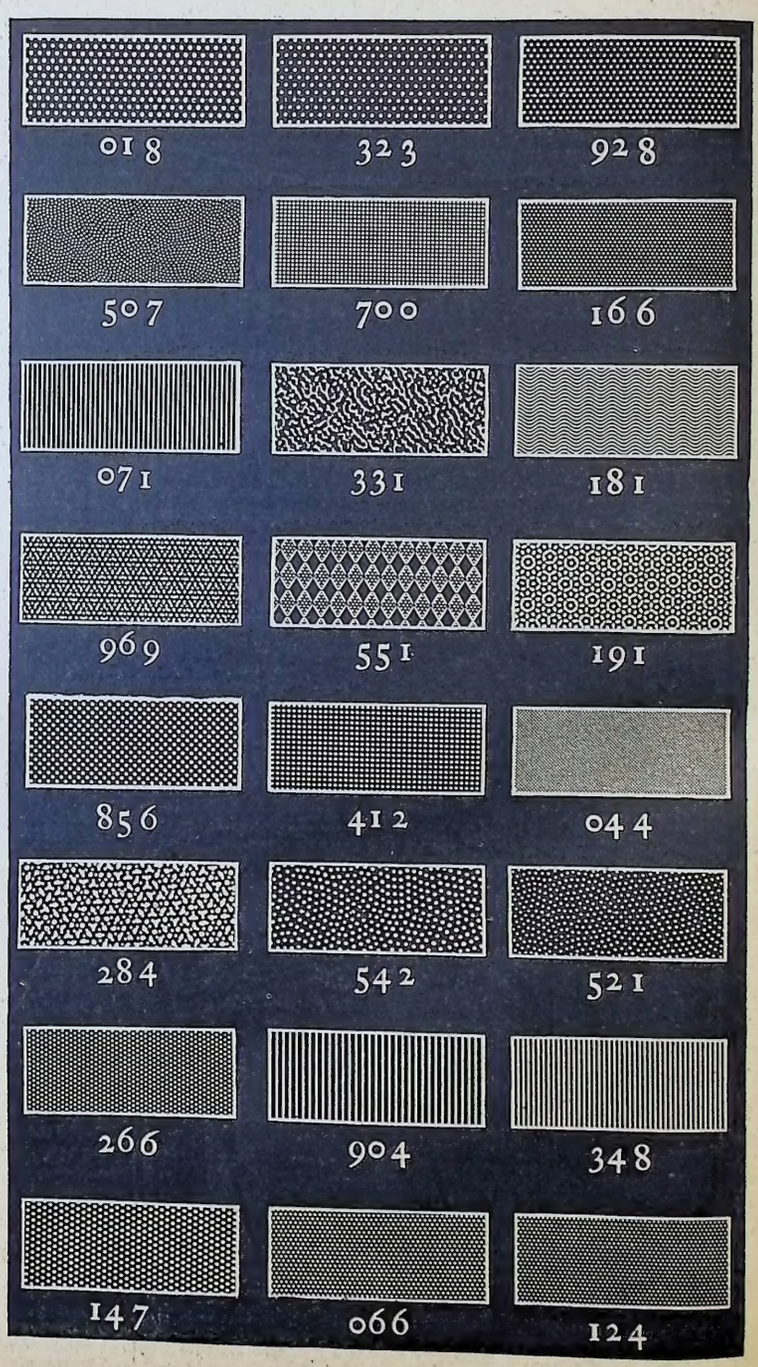
Several hundred children were invited to a matinee showing of the Marxes through the courtesy of the department store. A parade, comprised of 70 new, appropriately bannered vehicles, and led by a lively band, advertised the attraction to suburban as well as to local residents.

Institutional Speech Nets Newspaper Space

Institutional speech of Manager Ben M. Cohen of the Capitol, Hazleton, Pa., at a Kiwanis Club luncheon, netted half-column stories in both morning and eveinng papers.

Describing the history, aims and ideals of Paramount Publix, worthwhile topics in a situation entered only recently by the organization, Cohen went on to speak of the theatre as a community asset, attracting trade to the city from a wide radius.





X=0 IN NAME OF T. X. JONES, BUT ACCOUNTING HEAD HITS HUGE TOTAL IN EXPERIENCE

The first question Publix Opinion will answer about T. X. Jones, head of the Publix Accounting Department and a veteran of ten years' experience in the motion picture industry, is the first question people always ask him. The X. does not stand for Xavier.

Jones' grandfather was one of a group of Welshmen who came to this country just after the Civil War, when the railroads were being pushed across the continent, and lent their indomitable energy to that arduous and often dangerous undertaking. Eventually they formed a little settlement in Minnesota, and Tom Jones had a son, also Tom.

In a Welsh settlement there were naturally a great many families named Jones, and the peculiarity of this particular settlement was that practically all the men of the clan were named Tom. Thus much confusion arose in the matter of checks from the railroad, bills at the grocery, mail from Wales, and such matters. So Jones the elder added to his name the convenient initial X. His son did likewise, and his grandson in due time was christened Thomas X. Jones. Just X., and not Xerxes, Xenophon or any one of the dozen or so names beginning with X which anyone can rattle off with abandon.

From Minneapolis

The Thomas X. Jones of this chronicle was born in Minneapolis, and went to public grammar and high schools there. By the time he was ten he had found a job to keep himself busy after school hours. True to the family tradition, it was with the Milwaukee Railroad, in its commissary department.

Through with high school, he went to the University of Minnesota for a time, but his university career was cut short by a sudden decision to go to Chicago and get a job. He arrived in Chicago in the fall of 1920, but when he arrived in the city he was disappointed in it. A dozen or so Publix executives who are also from Minneapolis will understand his feeling. So striking out for wider and greener pastures, he came to New York.

From the first his choice of a field was the motion picture industry, growing and developing as rapidly then as now, and he went to work for Goldwyn. Four years in Goldwyn's accounting department followed.

Then Jones accepted a position in a similar capacity with the late Wid Gunning, who had just organized a distributing organization under the name of Wid Gunning, Inc. Armed with a lot of contracts for pictures, many of which were never made, and not too much money, the new firm set about establishing a system of exchanges.

Threatened!

One of the incidents which marked the brief but stormy course of this enterprise causes Publix Opinion, before revealing it, to pause and call to your attention the old adage to the effect that time heals all wounds. Otherwise, of course, it wouldn't mention the incident.

It seems that the general manager in the South for Wid Gunning, Inc., was one Bill Saal. Rentals weren't coming in at the home office with any great regularity, and there was the matter of several overdue payrolls which bothered Jones and his colleagues in New York. Bothered them a great deal, since their names headed those payrolls.

So Jones wired their Mr. Saal, urging collection and prompt forwarding of outstanding rentals. The wire produced no results. The grave suspicion arose that Saal might be utilizing those moneys to meet exchange payrolls, but another wire, or maybe several wires, signed simply "Jones," elicited no confirmation. Finally, probably in desperation at being faced by a yellow envelope no matter where he turned—the wires were coming collect now—Saal wired back.

"Certainly," he said. "I don't expect these people to work for me for nothing. And" he added bitterly, "if I ever lay hands on that guy Jones up there, I'll, etc." You know Bill Sall, don't you?

No Initials

Now, a threat to do bodily and perhaps fatal injury to a fellow man is not to be taken lightly, but if the threatened man is known simply as Jones, with no identifying initials, he needn't worry. There are so many Joneses. So nothing came of it.

However, up to the present time, Mr. Saal, now General Director of Film Buying and Booking for Publix, has had no way of knowing that this particular Jones had the initials T. X., which simplifies the task of finding him. He's well acquainted with his fellow department head, T. X. Jones. That X; you can't get away from it.

Publix Opinion still hopes that time does heal all wounds.

Jones was with Gunning for a year and a half, then joined the Bray Studios, then making comedies and short subjects in New York, and handled their accounting for a year. In the fall of 1926 he joined the accounting department of Publix.

Rises Rapidly

His rise with Publix was rapid. Joining the organization when L. J. Ludwig was head of the accounting department, he was ready for an important promotion when Ludwig was made Cost Control Executive. Montague F. Gowthorpe became head of the department, and Jones was made his assistant. When Mr. Ludwig became Division Manager in the Northwest, and Gowthorpe succeeded him as Cost Control Executive, Jones was ready again, and fully prepared for his manifold responsibilities as head of the department, although one of the youngest department heads in Publix.

That department, too, has grown and developed since Jones joined it four years ago. Some sixty people then handled the accounting detail for 300 theatres. The immense number of theatres whose accounting has since been added to the responsibilities of the home office department necessitated the department's removal, shortly after Jones became its head, to two floors in the New York Herald Tribune Building, where the requisite floor space could be obtained more economically than in the Paramount Building, on Broadway.

Now, with the accounting activity for theatres in Chicago and Detroit being added to the volume of work in the home office accounting department, on November 1st, it has been necessary to add a third floor in the Herald Tribune Building to accomodate the three hundred employees who function under Jones.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

T. X. JONES
Head of Accounting Department

NEW MUSIC NOVELTIES!

Eighteen additional titles are included in the new list of Music Novelties Department 33⅓ r. p. m. records for use on regular Vitaphone equipment as overtures, interludes, exit marches, etc. Priced at $1 per double-faced record, these may be ordered from the Music Novelties Department, Paramount Publix Corp., Paramount Building, New York City.

New titles are as follows:

OVERTURES

MND No. 106—"Russian Fantasie." Rhythm overture based on Russian airs.
MND No. 107—"Hungaria." Rhythm overture based on Liszt's Second Rhapsody.
MND No. 108—"Scotch Fantasie." Rhythm overture based on famous Scotch airs.
MND No. 109—"Fantasie Orientale." Rhythm overture based on Tschaikowsky's airs.
MND No. 110—"Overture Scherzo." Rhythm overture based on Mendelsohn's airs.
MND No. 111—"Carmen." Overture of the opera of the same name.

INSTRUMENTAL NOVELTIES
(No vocal choruses)

MND No. 112—"Symphonette." Novelty in rhythm tempo.
MND No. 113—"Minor Gaff." Popular novelty in rhythm tempo.
MND No. 114—"Black Horse." Popular novelty in rhythm tempo.
MND No. 115—"Punch and Judy." Popular novelty in fox trot rhythm.
MND No. 116—"Why Am I So Romantic." Fox trot from "Animal Crackers."
MND No. 117—"Down South." Popular southern airs featuring the banjo; fox trot.

MARCHES

MND No. 118—"Stars and Stripes Forever"—"Semper Fidelis"
MND No. 119—"El Capitan"
MND No. 120—"Sabre and Spurs"
MND No. 121—"Under the Double Eagle"
MND No. 122—"Washington Post March"
MND No. 123—"Battalion Forward March"

Printer Co-operates To Publicize Attraction

Manager Paul Short tied-up with a printing concern on an anagram contest to exploit 'Dawn Patrol' at the Tampa, Tampa, Fla. Printer awarded discounts on Christmas cards to winners. Short also staged a boy scout parade, displayed an attractive aeronautic exhibit in the lobby and had a squadron of planes, with wings appropriately painted, fly over the city and drop 10,000 heralds plugging the show.

CIVIC BODY AIDS PROSPERITY CAMPAIGN

"Prosperity Week" had the complete co-operation of the Chamber of Commerce in Salt Lake City and in Ogden, Utah, as a result of activity on the part of Fred Hamlin, Division Publicity Director stationed in Salt Lake City, and Jack Marpole, manager of the Ogden Paramount.

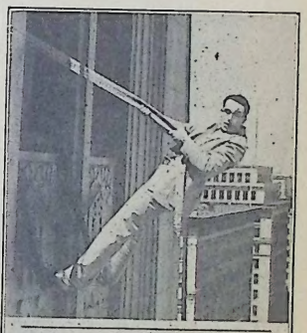
In Salt Lake City, the Chamber of Commerce sent letters explaining the purpose of the week to all members, urging their cooperation. Officials assisted in getting an official proclamation from Governor Dern, and in getting the newspapers interested in the campaign as a civic feature.

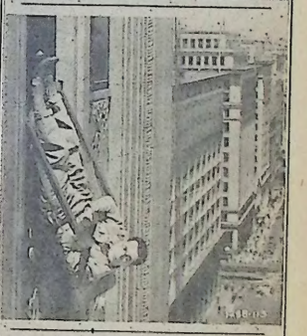
Three hundred of Paramount's prosperity window cards were distributed locally by the three theatres, and newspapers were furnished with slugs in all sizes for use in merchants' ads. Prosperity Week stills of Paramount players were used in windows in both Salt Lake and Ogden.

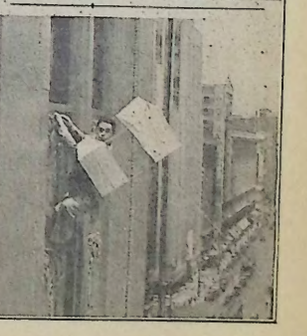
In Ogden, the Chamber of Commerce responded enthusiastically to the campaign, going through with practically every suggestion in the manual, in addition to paying for a full page Prosperity Week advertisement.

WHEW!

Hold tight Harold! But then, Harold never does. He slips out of one precarious situation into another in Feet First, and gets more bewildered and helpless with every passing moment. Will the audience love it! But what thrills and chills! And now's the time to start selling it if you want the box-office to chuckle with as much enthusiasm as the patrons will!







YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of October 10th, 1930 — No. 57

"We, the officers of Paramount Publix, are optimistic, not pessimistic, about the present and future of the company and its personnel. We believe in Paramount Publix more than ever. We know our record. We know our financial standing. It is greater than it has ever been in the past." —SAM KATZ, President Publix Theatres, Inc.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* — BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

WASHING CLOTHES IN PUBLIC!

Don't wash your dirty linen in public!

This policy is always scrupulously observed by conscientious housewives. The laundry routine is usually run through on Monday morning and not in the evening when there is likely to be callers; it is performed in basements, kitchens and back rooms and not in the living room where visitors are received. If such care is observed in a home, than which nothing is more intimate, informal, free and easy, how much more important that this policy be even more rigorously maintained in a theatre—the public shop window of formal elegance, romance, illusion? Particularly a theatre that has complex ramifications as a part of an international organization.

At the opening of a rather important picture in a large key center recently, the sound presentation was not what it should have been. The critic of the largest paper in town, in berating the poor sound reproduction, said that the defect was blamed by a theatre executive on the print. If the critic's assertion is true, then that theatre manager's indiscrete tattling was harmful both to himself and the theatre and industry which gave him his livelihood.

What are the logical consequences of such a public statement when directly attributed to a theatre executive?

In the first place, it will entail unpleasant complications with the producing company of that picture, which naturally would resent any direct public slur on its product. In the second place, it is creating a loss of confidence on the part of the public in the product of that particular company—a product which is probably his staple merchandise for the rest of the year. It is just like an automobile dealer who has the Ford agency and sells nothing but Fords, spreading the rumor that a Ford is an inferior make car. In the third place, particularly coming at such a late date in the development of talking pictures, it cannot help but prejudice the public against talking pictures as a whole. Thus, a bit of idle gossip, or an ill-advised attempt to shift responsibility before a newspaper man, might end in serious results.

The theatre manager's relation with the public, and with the press, its representatives, should be solely on the basis of what transpires on the stage, screen or in the auditorium. That is his living room where he receives and entertains his guests and patrons. He should make that reception as perfect, smooth and enjoyable as it lies within his power to do so. If there is any hitch in his plans, or if anything isn't as it should be, that is something for him to straighten out in the seclusion of his office or in conference with his seniors away from the theatre. To intrude any of these slip-ups, like an imperfect print, upon the consciousness of his public, is like slapping a wet pair of drawers from the wash tub in the laundry on the tea table in the drawing room, right under the noses of the startled guests.

TWO LEADERS SPEAK!

In applying President Hoover's measuring rule of the nation's condition to that of Publix, Mr. Sam Katz calls attention to the similiarity in the general outlines of both organizations. Both are built on solid foundations. Both depend mainly on manpower, spirit and intellect. The resources of both are substantial. The past performances of both have been such as to inspire confidence in the future. Both now require stringent conservation of effort and resources to make up for the natural looseness and extravagances of business expansion. From their positions at the head of their respective organizations, both President Hoover and Mr. Katz send equally optimistic messages. The expert opinions of these two leaders should furnish ample ammunition against alarmists, both in Publix and the nation generally.

ASSIGNMENTS

Raymond B. Jones, formerly publicity director of the Denver Theatre, has assumed the management of the Paramount, Syracuse, N. Y., replacing Paul Shay.

William Rosenow, formerly manager of the Roosevelt, Buffalo, has been appointed manager of the newly-opened Shea's Elmwood, Buffalo. Kenneth Cooley, formerly manager of Shea's Riviera, North Tonawanda, N. Y., succeeds Rosenow at the Roosevelt. R. Stanley Weber, formerly assistant manager of the North Park Theatre, Buffalo, has been promoted to the managership of Shea's Riviera in North Tonawanda, succeeding Cooley.

Hippodrome Theatre, Miami, reopened on September 27th, with its former manager, R. M. Swanson, in charge. Swanson is succeeded at the Polk, Lakeland, Fla., his assignment for the summer, by Arthur P. Barry, formerly manager of the Rex, Hendersonville, N. C. Hippodrome takes over the policy of the Fotosho, which is no longer a Publix theatre.

D. D. Phoenix, formerly manager of the Palace, Raleigh, N. C., has been appointed manager of the Wilson Theatre, Wilson, N. C., replacing A. C. Kincey, resigned. F. E. Owen of the Capitol, Raleigh, succeeds Phoenix at the Palace. N. S. Merritt, assistant manager at the Paramount, Goldsboro, has been promoted to the post of manager at the Capitol, succeeding Owen.

James Mason, assistant manager of the State Theatre, Fargo, N. D., has been appointed temporary manager during the leave of absence of Ed Kraus.

H. E. Webster has been transferred from Kankakee to Danville, Ill., as City Manager, succeeding R. M. Lamb. George E. Mahoney has been appointed acting City Manager in Kankakee.

NEW YORK PROGRAM PLOTS !

Week Beginning Oct. 10th

New York Paramount

1. Prelude
2. Paramount News, Trailer on "Santa Fe Trail," Fashion News ..... (12)
3. Organ Concert—Crawford... (6)
4. Publix Unit—Zelma O'Neal.. (40)
5. "Heads Up"—Paramount.... (75)
6. Trailers ..... (2)

135 minutes

Brooklyn Paramount

1. Prelude
2. Elsie Thompson and the Paramount Orchestra ..... (5)
3. Publix Unit ..... (30)
4. Paramount News and Trailer on "Animal Crackers"..... (10)
5. Special Presentation, Nancy Carroll and Rudy Vallee..... (20)
6. "Heads Up"—Paramount.... (75)
7. Trailers ..... (2)

142 minutes

Rivoli Theatre

"Whoopee"—Second Week

Rialto Theatre

"What a Widow"—Second Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Running Time
	Sinners Holiday—7 reels (AT)		Warners	5440	61 min.
	Life of the Party—8 reels (Technicolor) (AT).....		Warners	7088	79 min.
	Last of the Lone Wolf—7 reels (AT)		Columbia	6230	69 min.
	The Pay Off—8 reels (AT)...		RKO	6400	71 min.
	Extravagance—7 reels (AT)..		Tiffany	5675	63 min.
	Convict Code—7 reels (AT)...		Independent	5425	60 min.
	Trails of Danger—6 reels (AT)		Independent	6300	70 min.
	Suspense—8 reels (AT).....		Brit. Internat.	7100	79 min.

(AT)—All talking.

LENGTH OF TALKING SHORTS

PARAMOUNT

La Schnaps, Inc.	1450	16 min.
News No. 18	847	9 min.
Just A Pal	925	10 min.
The Fatal Card	960	11 min.
By Appointment	915	10 min.
While the Captain Waits	780	8 min.

M-G-M

Dollar Dizzy	2200	25 min.
Song Writers' Review	1730	19 min.

PATHE

The Ebony Shrine (Vagabond Series)	900	10 min.
Review No. 30	835	9 min.
Review No. 31	750	8 min.
Review No. 32	940	11 min.

EDUCATIONAL

The Bluffer (Sennett Comedy in Color)	975	11 min.

UNIVERSAL

The Indians Are Coming (Chapter No. 3)	1000	20 min.

INDEPENDENT

Convict Code (Trailer)	355	4 min.
Spanish Rhythm	830	9 min.
Bermuda	982	11 min.

LENGTH OF SYNCHRONOUS SHORTS

EDUCATIONAL

Dutch Treat (Cartoon)	575	6 min.

COLUMBIA

Land of Long Ago	885	10 min.
Curiosity No. 212	750	8 min.

EFFECTIVE DISPLAY

In conjunction with Dark Streets, Manager A. Janssen of the Palace Theatre utilized a street display of criminal exhibits obtained from the Minneapolis Police Department. Display was a sensation, attendance jumping 30%.

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